

DRAMATICS

An Educational Magazine for Directors, Teachers, and Students of Dramatic Arts



Scene from the production of *A MIDSUMMER NIGHT'S DREAMS* presented by members of Charles Tupper High School, Dayton, Ohio. Right to left: Helen E. Carter as director and Kenneth A. Gorman as technical director. Left to right: Miss Brown, Miss Smith, Miss Jones, Miss Williams, Judith Johnson and George Johnson.

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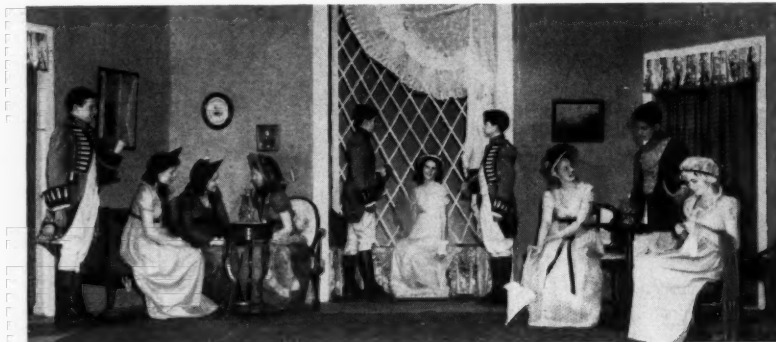
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By J. M. BARRIE

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9 Women
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Period
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Quality Street is a cup of exquisite comic delight. Set in England, about 1800, it is alive with elegant humor and wit. There are several maiden women in the action, some of them a bit sour and curiously officious. But the one named Phoebe, with the plain face, is a sparkling lass whose heart flutters for a bachelor by the name of Valentine, who is expected on a visit. Sadly we learn, Valentine, has come back not to propose to Miss Phoebe but to announce his enlistment in the Napoleonic wars. And Phoebe, deserted to the glee of the gossiping women, is left with nothing to cherish but a kiss in the rain. Valentine returns ten years later to find that

Phoebe and her sister have met economic misfortune by teaching a primary school. Rejuvenated by his return, Phoebe in a carefree moment discards her prim clothes and expression, and become a gay young girl, extravagant with her smiles, as well as with her dances at the military balls. The transformation is so complete that Phoebe is mistaken for a fictitious niece. The deception increases the merriment and produces many sudden changes of plot. Valentine discovers his love for Phoebe, and then fortunately discovers the precarious plot in time to save it from the mischievous women.

COME OVER TO OUR HOUSE

By MARRIJANE and JOSEPH HAYES

The story revolves around the Eldridge household — pretty, widowed Mrs. Eldridge, the mother; lively, ambitious Marion, sixteen; and attractive Lindy, a Senior. It also revolves, most importantly, around son Jay — a serious lad with a great talent for serious, classical music, who learns, when he meets the right girl (or is she the wrong girl?), that he also has a flair for swing, boogie-woogie and musical platter. This lands him in the school vaudeville — and a carload of trouble. The trouble reaches out and, as the play dances a merry leapfrog of exuberant, youthful fun, it involves his grandmother,

his mother's two (no, three) romances, a Hollywood scout and the Russian conductor of the symphony orchestra. The conductor offers a scholarship — which Jay has been working toward — and the scout offers a Hollywood audition. Dilemma. Of course everyone offers a way out. But Jay, with the help of a stageful of comic absurdities, reaches his own conclusions. The three Eldridge kids, all bent on running their poor mother's life, learn the childishness of their selfishness and Mrs. Eldridge learns the importance of love.

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NOTES

AND
by the EDITOR FOOTNOTES

Traditionally, spring is the time of the year when the high school theatre season reaches its peak. We hope this issue of DRAMATICS finds your dramatic arts program at its very best. If you are now rehearsing your last major show of the current school year, see that it will be your major artistic accomplishment of the season. Don't minimize the importance of this production in establishing desirable attitudes in the school and community for your program for next fall.

Speaking of spring activities, we have long felt that the season would not be complete without a special program devoted to the presentation of awards and citations to students who have distinguished themselves in theatre activities this year. If your school is affiliated with The National Thespian Society, such a program provides an ideal opportunity for the induction of new members before the student body, and for the presentation of awards to school officials and others who have made outstanding contributions to the dramatic arts program of your school. The success of such a program rests upon its impressiveness, beauty and sincerity of purpose. A program of this type is possible only if carefully planned.

Another spring activity which we strongly recommend is the annual banquet or picnic sponsored for dramatic arts students. An occasion of this kind focuses attention upon the activities of the club or department and goes a long way in creating the good will essential to a successful program. It goes without saying that a successful social affair of this kind should be given careful preparation.

Nearly every state now has an oversupply of high school teachers except in special fields such as home economics, commercial work, and industrial arts. In 1949, four high school teachers were trained for every one who was needed. The number of high school teachers required in most states probably will decline slightly until 1952.

By the early part of February more than 100 high school drama groups affiliated with The National Thespian Society had served notice they were making plans for the observance of International Theatre Month in March. A number of programs examined by your editor were especially well planned. Congratulations to both teachers and students!

Your editor was recently given honorary membership in the Université Libre d'Art Théatral and delegate membership in the Académie Ansaldi, both institutions being located in Paris France.

The need for an effective public relations program on behalf of the American theatre is widely recognized. However, recognition that the problem exists is not enough. Positive steps must be taken at once to tell the story of the theatre to all our people. Your editor suggests that the American National Theatre and Academy assume leadership in this campaign. ANTA is in a unique position to coordinate the efforts of all who are associated with theatre, including producers, writers, actors, and stage unions.

A number of projects designed to benefit high school dramatic arts groups have been

approved for sponsorship by The National Thespian Society. One of these projects calls for publication, by next fall, of a manual on Theatre Publicity. The complete list of projects will be published in our May issue.

A recent report issued by the American Educational Theatre Association shows that only 70 delegates, out of a total of 441 who attended the Association's national convention in Chicago last December, were representatives of high school theatre groups. This is far from being a good showing when it is remembered that the number of persons directing high school dramatics runs into several thousand.

A conference on theatre architecture will be held at the University of Michigan on April 14, 15. Among those scheduled to appear on the program are Norman Bel Geddes, Arch Lauterer, Horace W. Robinson, Edward C. Cole and George Izenour. It is hoped that out of this conference will come information of practical value to Boards of Education, school administrators and architects concerned with the construction of new type school plants.

Have you seen *Death of a Salesman* which is now touring the country with Thomas Mitchell in the leading role? If you have not, see it, if the opportunity presents itself. In our opinion, this play is easily one of the outstanding American plays of this generation. Arthur Miller, the brilliant writer of this masterpiece, has given us all cause to rejoice. *Death of a Salesman* belongs among the world's great plays.

A Broadway publicity agent associated with George Bernard Shaw's *MAN AND SUPER-MAN*, which toured the country last year with Maurice Evans, revealed to this writer that many Americans thought this was only a stunt program concerning a well known character of the comic strips. It was not until the play was advertised as a "drama between the sexes," that it began to draw large audiences. It's hard to believe that so many of our people are culturally backward in a land of free education and excellent library facilities.

Are you conducting a survey or project on some phase of high school dramatics? If you are, please let us hear from you. We are now planning our publication production for the 1950-51 season. We are always glad to give space in these pages to articles which help advance school dramatics.

On page 13 of this issue appears an advertisement that should be of great interest to teachers who wish to secure training in the organization and management of the high school drama program. The National Thespian Society and the School of Speech of Kent State University are sponsoring this project as the answer to a need expressed by many directors. If the project is successful, and there is every reason to believe it will be, the Society plans to call on a number of colleges and universities to sponsor similar projects during the summer of 1951.

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Drama at the School of Performing Arts

By MARJORIE L. DYCKE

Chairman, Drama Department, School of Performing Arts, New York, N. Y.

DRAMATICS is no stranger to the secondary schools when it appears in two of its three guises. In its most popular form, it is the dramatics society, curricular or extra-curricular. Less familiar, but still recognizable, it is known as educational dramatics. As announced education for the acting profession, however, it is all but unknown.

Educationally, all three aspects of dramatics training have validity: the dramatics society mainly because it offers the opportunity for creative activity and a vocational pleasure; educational dramatics because it is therapeutically important; vocational drama because, besides aesthetic values, it gives talented students the initial preparation they require for the profession they have chosen. The need for public education in this field is attested to by the age-old demand for training in acting, until now handled only by private schools, and by the long list of applicants for Performing Arts since its inception in spite of the well known state of the Fabulous Invalid and its relatives.

The seed of this unique institution was planted ten years ago when Metropolitan Vocational High School, under the charter of the Board of Education of New York City, decided to experiment with a class in vocational dramatics in addition to its class in vocational Music. Today, Metropolitan has an annex, the School of Performing Arts, where in addition to academic subjects which will prepare them for college, high school students take courses in the departments of Drama, Dance and Music, with a view to entering these professions.

The professional approach to acting differs from that of the dramatics society mainly in that the dramatics society, in the last analysis, exists to produce plays — for fun, whereas the professional program exists to produce actors — for work.

There are some who claim that the best way to train actors is to put them in as many plays as possible. This approach is analogous to the "throw-them-in-and-let-them-swim" theory. It is the hard way. Given competent directors, students can learn to act under that system, but the cost in terms of directorial energy expended and of length of time needed by the actor to develop professional competence is enormous. Performing Arts feels that its approach is more economical and that, moreover, it gives the actor an independent basis

Delegates to the Thespian Eastern Conference which will be held at the Wm. Penn Senior High School, York, Pa., April 14, 15, will have the opportunity to hear Dr. Dycke's address, "The School of Performing Arts."—EDITOR

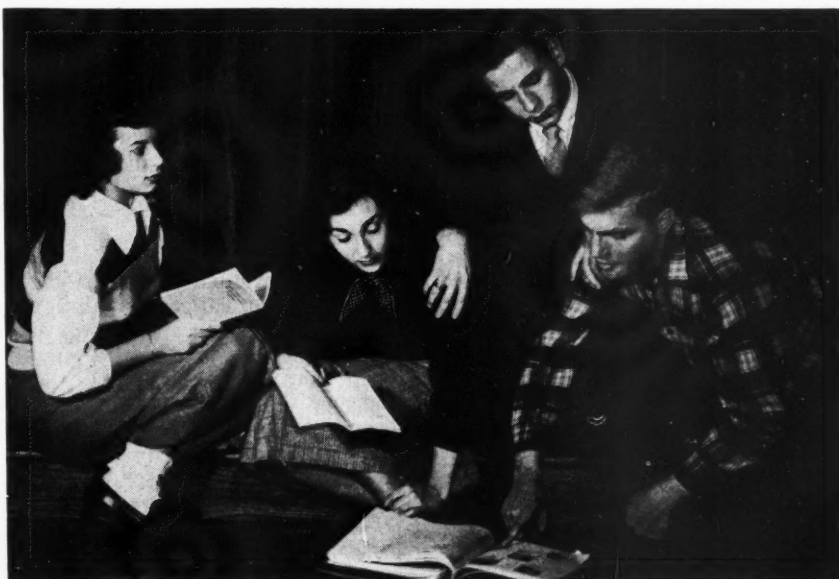
for individual creation on which any director can build. Actors at Performing Arts do not appear in plays before they have had a year and a half of training in fundamental techniques. They, too, learn "to do by doing" but it is "doing" of another kind as can be seen by the course of study which is included later in this article. When they do appear in plays, they are ready to approach their roles with some understanding of what is expected of them and with sufficient technique to translate that understanding into effective action.

The choice of plays is important too. They are selected to meet three criteria: are they within the actor's scope at this stage of their development; are they worth doing from an artistic point of view; are they likely to appeal to the audience at which they are aimed? The old potboilers which are guaranteed to make a mint of money with their "sure-fire" stock comedy characters, trite plots and trick twists are filed without ceremony in the wastebasket. They hardly serve as training grounds for creative actors or, incidentally, as a means for raising the level of taste of the audience. Good plays well done

will surely have as much appeal as a potboiler and will serve much more than a simple commercial function. This point need not be labored for readers of DRAMATICS.

As to the mechanics of operation at Performing Arts, students who enter the Drama Department are selected through auditions. They remain in the school only as they show growth and development. The faculty consists of drama teachers of proven ability and of professional actors who can teach. Performing Arts also has an Advisory Commission which helps to set training standards and to select students and faculty members. Furthermore, it keeps its benevolently watchful eye on the progress of the students. The present members of the advisory Commission in Theatre and Radio are: John Golden, producer; Alfred Harding, of Actors' Equity; Helen Hayes, actress; Theresa Helburn, Theatre Guild director; Abram Hill, of the American Negro Theatre; Norris Houghton, of Theatre Incorporated; Alexander Kirkland, actor, and representative of the American National Theatre and Academy; Brock Pemberton, producer; Margaret Webster, actress and director; George Heller, of the American Federation of Radio Artists; Robert B. Hudson and Leon Levine of the Columbia Broadcasting System; Morris Novik, of WNYC; Edward Stasheff, of WPIX.

Once selected, the students embark on the following program: First year: *Acting 1*: body movement, sense memory, emotion, pantomime, improvisation. *Acting 2*: motivation, imagination, building of emotion, relation of emotion to physical action, characterization. *Voice and Diction*, *Dance*, *Vocal music*, *Survey of the Field*: overview of all areas



Students of the school of Performing Arts, New York City, studying roles for one of their major theatre productions.

Members of the cast for a production of *Years Ago* given at the Spartanburg S. Car., High School (Thespian Troupe 696). The play was directed by Mrs. C. E. Landrum.



of theatrical production, radio and television; current practices in each field; books and periodicals.

Second year: *Acting 3*: directed improvisation, scenes. *Acting 4A*: production of one-act plays. *Play Analysis*: from the actors point of view. *Radio, Make-up*.

Third year: *Acting 4B*: production of one-act plays. *Acting 5*: styles of acting. *Directing and stage management*: theory and practice, directing students in the one-act play classes. *Stagecraft*.

Fourth year: *Acting 6*: production of three-act plays. *Audition preparation, Television workshop*.

As can be seen by this course of study, the Drama Department takes advantage of its fortunate situation in a school which includes major departments in dance and music. Drama students take a year of work in both these fields as useful adjuncts to their acting. In return dancers study acting in addition to their specialty.

Not revealed by the above course of study but of great importance to the student is the relation of academic to vocational subjects at Performing Arts. Wherever possible, the two are closely correlated so that the student sees his program as an inter-related unit. For example, English classes study dramatic literature with a consideration of the dance and the music appropriate to that literature; arts projects are composed and performed in history classes, based on the material being studied.

Another valuable facet of the school program — and one close to the heart of its remarkable principal, Dr. Franklin J. Keller, is the counseling service offered. Every day, students meet in a home room period to discuss their personal and professional problems. Individual counseling is also given by the home room teacher. Students continually express their appreciation for the help they receive and for this show of interest in their development.

As for its approach to actor training,

Performing Arts leans heavily on Stanislavski. Since the great man has had so many different interpreters, including those at this school, it become necessary to explain what that statement means to the Performing Arts program.

Fundamentally, it means "internal" rather than "external" acting. It means the understanding of a role through the dual understanding of oneself and the character — his motivations his goals, his relation to the play and to the other characters; the truthful playing of the role through the medium of a free, flexible voice, good speech, power to observe keenly through all the scenes, a creative imagination, strong concentration, the ability to identify oneself with the character for the purposes of the play, the power to establish contact with the other characters, and, beyond that, to project the character to the audience.

A character is conceived as an understandable human being, understandable because the actor has himself felt the same emotions to a greater or lesser degree, has himself been in similar situations and has himself been motivated to similar actions — ay, even to murder although fortunately he has not followed through in that case with the action. His imagination and his observations can build the rest. The character says: "Put yourself in my place." The actor does.

For the difference between the internal and external approach to a role, consider what happens. Both types of actors read the play and form an impression of the character they are going to portray. He may remind them of someone they know or be a composite of persons they have observed, or he

may bring to mind an actor who has played a character like that one. The external actor seizes upon this last possibility with joy. All he has to do now is to try to imitate the successful actor — his postures, movements, expressions, tones, speech, tempo and mannerisms. The internal actor recognizes that he is not Humphrey Bogart or Cary Grant but himself and sits down to analyze the How's and Why's of the character. Similarly, if the character seems to be a person or composite of persons known, the external actor will grasp the outer characteristics for imitation while the internal actor will seek the motivations for the actions in the physical, mental, spiritual and emotional makeup of the person. In the interpretation of lines, the external actor will decide where a pause might do the most good, where his voice should go up or down, where a pause might be most effective, where he should bellow and where coo. The internal actor will let the intention of his character in the scene make those decisions for him. An external job well done within its limits will gain the applause of the audience for its polished technique. An internal interpretation of equal finish will carry the audience with it.

Performing Arts does not pretend to have all the answers or even most of them. It is an experiment with an experimental program. The faculty and students are groping in the same field as their brethren-in-drama, constantly evaluating, selecting and rejecting.

Since its opening in September, 1948, Performing Arts has had ten graduates, eight of whom are now in college, one on a full drama scholarship. Several of the current students have been well received in summer stock, in television, in radio, and in motion pictures. Some are already Equity members.

It will be a few years before the results of the Performing Arts program can be fairly judged. So far it looks promising.

Designing Scenery for the Stage

By A. S. Gillette

A reprint of the series of seven articles by Professor Gillette published in *DRAMATICS MAGAZINE*. A practical source of authoritative information for theatre workers at all educational levels. Price, 50¢

THE NATIONAL THESPIAN SOCIETY
College Hill Station Cincinnati 24, Ohio

The Book Show

By PAUL MYERS

Theatre Collection, New York Public Library, New York 18, N. Y.

THROUGH this series of articles about musical production in the American theatre we have followed a chronological development of our theme. In this and the remaining piece we shall look more closely at two distinct types of production: the *book show* and the *revue*. Generally speaking, all musical offerings would fall into one of these categories; though on occasion the book of a show is almost too thin to support such a classification. Let us, here, discuss the first named of the types... the book show.

It would be extremely difficult to determine whether the musical comedy with a plot is more popular than the revue. At the moment, there are eight book shows running in New York as opposed to three revues. The top musical attractions, moreover, fall into the book show category: *South Pacific*, *Kiss Me Kate* and *Gentlemen Prefer Blondes*. In other periods, figures would indicate greater popularity for the revue. Close scrutiny of these items will answer many of our questions about the ingredients of a good musical comedy.

Of late years, there has been a distinct change in the American musical comedy. It would no longer fall into any of the definitions used up to less than a decade ago. During the '20s, the musical was most often described as "the tired business man's show". In the period immediately preceding the musical was designed only "for the bald-headed row". It was the entertainment designed for those people "who go to the theatre to be amused". No weighty subjects were discussed, the music was light and lilting, the chorus line was eye-filling, a goodly portion of belly-laugh-result: a smash musical.

What production marked the turning point? Who (or what group) of people created the different type of show? One can barely answer this question with any definite response. Today's hits are vastly different than the hits of 1920, or '30 and even '40. But it seems impossible to place a finger on the one show which marks the transformation. Let us look at some of the important innovations and the people responsible for their creation.

In recent years, the greatest revolution was instigated by *Oklahoma* which opened in New York on the 31st of March, 1943. The book of the musical was written by Oscar Hammerstein, II (adapted from Lynn Riggs' *Green Grow the Lilacs*); the score by Richard Rodgers. Both of these men were well-known to theatregoers. Hammerstein had collaborated with Jerome Kern on several outstanding hits including *Show Boat* (of that... more anon). Richard Rodgers had been working with Lorenz Hart since the days they had created under-graduate musicals at Columbia University. They had progressed from

This is the fifth of a series of articles on American Musical Theatre written for readers of DRAMATICS. The concluding article by Mr. Myers will appear in our May issue.—EDITOR

Morningside Heights to *The Garrick Gaieties* for the young Theatre Guild and on to such smash hits as: *Babes in Arms*, *The Boys From Syracuse*, *Higher and Higher*, *A Connecticut Yankee in King Arthur's Court*. A rather inaccurate account of their careers was presented in the recent cinema, *Words and Music*; which did, however, retain some of their best song hits.

With the untimely death of Lorenz Hart, Mr. Rodgers was left without a partner. I do not know who is responsible for having brought Mr. Rodgers and Mr. Hammerstein together, but the theatre is vastly in his (or her... or their) debt. Two more individuals must be cited for their contribution to this epochal musical: Agnes de Mille, who devised and staged the choreography and Rouben Mamoulian, who staged the offering. The dances were a very important factor in the success of OKLAHOMA. One of the characteristics of musical productions had been the manner in which dance was dragged into the production. Herein one discerns a holdover from the variety stage forerunner of the musical. One of the acts in a vaudeville had invariably been some kind of dance number. Ergo—a dance number was essential to a well-rounded operetta. As the routines became more involved and variegated, specialists were required to execute the patterns. It was no longer possible for the actor-singer lead to perform the dances. Substitutions had to be made. Suddenly, everyone connected with the plot of the show would disappear and a dancing group would materialize out of nowhere. This was to afford a pleasant interlude. Upon its conclusion, the important players would re-appear and take up the plot where they had dropped it.

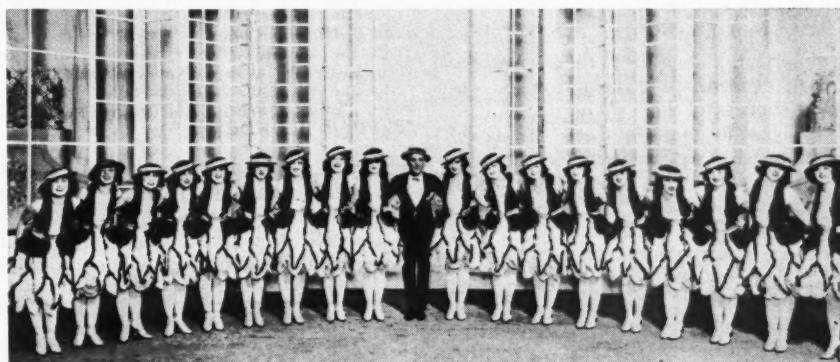
In *Oklahoma*, the dances were not only an integral part of the production; they actually advanced the plot and served as a chorus to it. The backgrounds were filled in through the medium of dance. The mental processes of the characters were elucidated through careful employment of the same me-

dium. One recalls instantly, the dances done by the gay ladies who materialized from the lurid posters on Jud's smoke-house walls. All of the contributors to *Oklahoma* moved into the forefront of American musical theatre development. Since 1943, the play has delighted audiences all over the world. It will always mark a high spot.

Miss de Mille turned next to the choreography of *Bloomer Girl*. One of the actors who came to the fore in *Oklahoma* was Celeste Holm. Her singing of "I'm Just A Girl Who Can't Say No" was one of the show's most popular moments. In *Bloomer Girl*, she appeared as one of the ladies who rallied with Miss Bloomer around the cause of equal rights for women back in the middle years of the 19th century. Miss de Mille created two magnificent dance sections for this item: the "Sunday in Cicero Falls" sequence and a ballet about the Civil War. These mark two of the all-time highs in 20th century American musical comedy.

The progress of Rodgers and Hammerstein has been toward increasing the depth of the book. They seemed to have fared best when they selected some work to adapt. ALLEGRO, in which their book was an original work, has been the least satisfactory of all their offerings. Thus, Ferenc Molnar's LILIOM provided the basis for CAROUSEL and James Michener's TALES OF THE SOUTH PACIFIC was adapted into the current smash success.

Let us look at another innovator—George Gershwin. For many years this gifted American composer divided his time and talents between writing serious music and lighter works for the theatre. During the years of the '20s and early '30s, Gershwin established himself securely in both fields of musical endeavor. Beginning with *La La Lucille* in 1919, through four editions of *George White's Scandals* (1920--24), *Lady Be Good* in 1924, *Oh Kay* in 1925, *Strike Up the Band* and *Funny Face* in 1927, *Girl Crazy* in 1930 and onto *Of Thee I Sing* in 1931 Gershwin's development was toward greater depth. His brother, Ira, was the collaborator-lyricist for most of these shows. *Of Thee I Sing* became



Musical comedy entertainment of thirty years ago. This is a picture of George White and chorus in the *Scandals of 1920* (Photograph courtesy Theatre Collection, New York Public Library.)



Scene from the great stage show of 1927, *Show Boat*, as presented by Florenz Ziegfeld. Edna Ferber wrote the book. The music was composed by Jerome Kern.

the first musical to win the coveted Pulitzer Prize. It was a satire on American politics and mere mention of the title recalls Victor Moore's great performance as Throttlebottom, the Vice-President. It stands alongside of the same comedian's portrayal of Public Enemy No. 13 in *Anything Goes* among the great performances in American musical comedy.

In 1935, George Gershwin's masterpiece for the American theatre made its bow. This was *Porgy and Bess*, adapted from DuBose and Dorothy Heywood's *Porgy*. Interestingly enough, this, too, was produced by the Theatre Guild. It was not as great a hit then as subsequently; though it did reap high critical and popular praise. Each subsequent revival of the work seems more successful than the preceding one and the score is a great favorite at concerts and other programs of serious music.

Porgy and Bess is American folk-opera. The score, though composed by a native of New York, seems completely right for the inhabitants of Charleston's Catfish Row. The street cries incorporated into the score are among the most exciting moments of the opera. The tenderness of "Bess, You Is My Woman Now," the vigor of "I Got Plenty Of Nothin'," the lyric quality of "Summertime" — all of these coupled with an exciting plot make for the enduring success of *Porgy and Bess*.

Here is the beginning of the trend which persist right down to today's *Lost in the Stars*. This is the phase which hovers pretty close to the operatic. Indeed, it has long been an iteration of mine that such works are as close to American opera as our composers seem likely to approach. And why not? . . . why talk of these works disparagingly? They differ radically from the works presented in our opera houses, but the form of these is not the mode of expression which suits our composers.

Kurt Weill, who wrote the score of *Lost in the Stars*, was among the group of artists who came to this country to escape the Nazi persecutions. He had been in the forefront of the revolutionary composers of central Europe in the post World War I years. His works here include *Knickerbocker Holiday* — set in the New Amsterdam of Peter Stuyvesant and springing from Washington Irving's chronicles; *Lady in the Dark*, — in which Gertrude Lawrence sped so enchantingly from psycho-analysis to the editorial staff of a fashion magazine and his current opus. *Lost in the Stars* is blessed with a book by Maxwell Anderson which, in turn, has been adapted from Alan Paton's moving novel, *Cry the Beloved Country*. This work was described in the previous issue of DRAMATICS, so further description seems superfluous. It is enough to say that here, again, the musical stage is tackling a serious theme in a dignified manner.

All of the foregoing will not be construed, I trust, as an argument against the old-style musical — the show which had only enough plot to hold the songs together, in which the chorus line tramped on stage for no other reason except the one that the customers wanted to see the chorus and the principals needed to effect a costume change, the show which is set at a country club or at a beach resort and in which no one has any problems (except will the boy and the girl get married and the answer is always "yes"). This show will continue to exist. It exists today as one of New York's biggest hits in GENTLEMEN PREFER BLONDES.

My theatregoing began at a very early age. I can recall with great delight the musicals of the late '20s. *Follow Thru*, *Hit the Deck*, *Show Girl* (with Marilyn Miller and the incomparable

team of Clayton, Jackson and Durante — of which only Jimmy Durante is known to today's filmgoers), *Spring Is Here*, *Treasure Girl*. All of these are fond memories of my early experiences in the theatre. These helped form my abiding love of the theatre and I constantly look for reminders of these delights. In next month's account of the revue, I will indulge in recollections of vaudeville of that period.

The old-style musical — if well done — will always remain a joy. My point is merely that the general trend is toward a more serious form and toward greater depths in the plot and in the music itself. Our journey backward through the decades seems to bear this out. Let us look again at another instance of the trend. One almost ten years before the last cited — *Porgy and Bess*.

Florenz Ziegfeld, the great glorifier and one who helped create a type of American musical, was best known for his "girlie" shows — the *Ziegfeld Follies*. In 1927, he brought into his beautiful new playhouse which today houses Lorelei Lee (the preferred blonde), *Show Boat*. The book was by Edna Ferber; the score by Jerome Kern. Each went on to create other works for the theatre but they will be remembered longest for the operetta about the people of Captain Andy Hawkins' show boat, the Cotton Blossom. All of the original cast have taken a place in the American theatre's honor gallery: Helen Morgan, Jules Bledsoe (who sang "Ol' Man River"), Norma Terris, Charles Winniger and Dorothy Fields, Sam and Bella Spewack, Harold Arlen — all of these have made noteworthy contributions. To many, Mr. Berlin is the top figure in our lyric theatre. His current hit, *MISS LIBERTY*, is one of a long line of shows. Since, YIP, YAP, YAPHANK of World War I days (in which the immortal "Oh, How I Hate To Get Up In The Morning" first appeared on to the recent *ANNIE GET YOUR GUN*, which gave the theatre its "There's No Business Like Show Business," Irving Berlin has contributed the tunes which kept America singing.

Space does not allow mention of all the leading figures in our musical theatre. Even today's top personnel cannot be adequately treated. Cole Porter, Irving Berlin, E. Y. Harburg, Herbert and Dorothy Fields, Sam and Bella Spewack, Harold Arlen — all of these have made noteworthy contributions. To many, Mr. Berlin is the top figure in our lyric theatre. His current hit, *MISS LIBERTY*, is one of a long line of shows. Since, YIP, YAP, YAPHANK of World War I days (in which the immortal "Oh, How I Hate To Get Up In The Morning" first appeared on to the recent *ANNIE GET YOUR GUN*, which gave the theatre its "There's No Business Like Show Business," Irving Berlin has contributed the tunes which kept America singing.

If this article could continue for ever, I would attempt to list more of the tops of the American musical comedy. It must conclude, however, and with haste. Next month's article will treat the revue and the great moments they have contributed. My apologies, therefore, if I have omitted your favorite or glossed over too hastily one of your cherished musicals. All — those cited and those neglected — are important. Even the unsuccessful ones — from *The Black Crook's* most feeble imitation to this season's dud — are part of a thrilling panorama.

CHANGE OF ADDRESS

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Costume Trends in the American Theatre

By ANDREW GEOLY

Director, Eaves Costume Company, New York, N. Y.

ONE day Orson Welles sauntered into the main dining room of Reuben's, a famous sandwich and gathering spot of the famous in New York. It was long after midnight, and the eating palace was full of glittering stars, platinum blondes, millionaires and film greats.

He walked over to a table where sat some of Broadway's most spectacular successes.

"I've got a new idea," he said, as he sat down.

That "new idea" was destined to cost Eaves Costume \$25,000 during the next 10 years. Mr. Welles' little idea was to take a Shakespearean play and produce it with characters wearing modern costumes and uniforms, instead of the traditional Roman costumes, worn for 300 years by nice sensible theatrical troupes.

The day after the reviews of Orson Welles' new show appeared in New York, Eaves was flooded by orders from all over the country, for similar costumes and uniforms.

Eaves had no such costumes. Eaves, therefore had to invest thousands of dollars in making up entirely new *Julius Caesar* dress garments of special designs. It costs a lot of money to make one costume. Rentals pay for it only after several years of use.

This is true not only of our company but of every costume company in the world. Every time there is a new conception or interpretation, every time some genius with a "new idea" walks into our shop, we know we're in for a "cycle," and expenses.

Especially in the past 25 years have producers deviated from the traditional practice of costuming their plays in the customary style.

Among the experimental adventures in the theatre recently have been Eva Le Gallienne, Margaret Webster, Maurice Evans and John Gielgud. They changed the period of action by several hundred years. Gielgud's *Hamlet* was costumed in the 17th Century Cavalier period, instead of the traditional 11th century Danish. Paul Robeson and Jose Ferrer's *Othello* was costumed in the late 16th Century instead of the 14th Century Venetian and Moorish. Margaret Webster's new forthcoming production of *Julius Caesar* will feature uniforms and clothes following the Spanish-Loyalist-Republican parties of the 1940's. Her second presentation of *The Taming of the Shrew* will be treated in the 19th Century Charles Dickens' style of costumes (following closely the Cruikshank drawings).

Costumes play a much bigger role on the stage than most people realize. The actor and his work attempt to reach theatrical perfection, and his costume is an essential part of that work. Orson Welles "new idea" made Shakespeare more "real" by having the characters in *JULIUS CAESAR* impersonate contemporary duplicates of dictatorship countries. He didn't want to change the script, so he changed the costumes, and presto, he got a new "version" of *JULIUS CAESAR*. That's how important costumes can be.

Costumes have as important a function on stage as the actor's face, in order to produce the desired impression. By their shape, colors, etc., costumes aid a script immeasurably. They suggest to the audience (bias the audience) the ideas which the author, actor and director want the audience to have, in the interpretation of the play.

However, a costumer must know more than this. He must realize that human beings are going to wear these robes. That every actor wants to look beautiful, appear important, be properly, yet handsomely costumed. These are the human aspirations of every actor.

It is our interest to help the actor, and even the acting group, achieve this desired effect.

Since we shall probably receive letters asking how to appear important, appealing, etc., I list below a few simple rules:

1. Take accurate measurements; no one looks attractive in baggy clothes.
2. The person in charge of ordering costumes should have a fundamental knowledge of

history and general dress worn in certain periods so he can choose an appealing period. Remember, even the period of a historical play may be changed without spoiling the effect.

3. Try to rehearse in costumes for at least a week. (We permit a week's rehearsal without any extra charge.) This is especially important where there is armor and unusual dressy costumes. Skill and grace are developed by this precaution.

What are the new costume trends in the American Theatre?

Judging from the orders which come pouring into New York costumers from the thousands of Little Theatres, schools and colleges throughout the country, there has been a decided trend toward professionalism in costuming. You would be surprised at the number of requests for costumes from the original New York productions. In the case where the original New York costumes are available, the non-professional producer is willing to extend his budget in order to secure the originals for a better presentation. They are interested in stock costumes that have been designed by the foremost designers in the field. A major portion of the stock carried by our firm has been manufactured from designs of such outstanding artists as Robert Edmond Jones, Irene Sharaff, Jo Mielziner, and Lee Simonson, to mention a few. These costumes are available for the specific use of Little Theatres, colleges, schools, etc.

There is no market at present for the so-called "home made" costume of cheap muslin and cotton duvetyne. Clients not only request authentic costumes of special periods but materials of quality as well. Theatre groups expect all accessories, sidearms, armour, shields, spears, and the many little odds and ends required to properly complete a costume. This is the trend of today, an approach to a professional presentation. The non-



Teachers from the James Madison High School, New York City, selecting costumes for a new theatre production at the Eaves Costume Company.

professional theatre will not stand by to be outdone by a regular touring Broadway company.

I have interviewed many directors of colleges and Little Theatre productions and upon asking their opinion of certain touring presentations they were in complete readiness for a constructive, critical comparison with their own presentations. This indicates a genuine interest in better theatre and good work in every department representing the physical set up of a play. It has been further reflected in the summer theatre.

HOW EAVES STARTED

In 1860, Alfred G. Eaves was in his shop when some strange, yet fascinating looking characters came in and asked him if he could supply some outlandish dress for a "show."

He said he would try. That's how the Eaves Costume Company was started 80 years ago.

He began accumulating a very small stock of assorted period garments and minstrel costumes.

Word spread that if you needed a costume in a hurry, and didn't have time to sew one yourself there was a little place called "Eaves," that —

Touring stock companies, minstrel shows, institutions, began to find their way to his shop. The first little theatre groups, — those that put on one show a year — began to come regularly, every season.

Then one day, in walked Edwin Booth, then Julia Marlowe and E. H. Southern.

And that's how Eaves became known in the theatre.

One troupe told another, and as they travelled all over the country, the fame of Eaves spread.

Today there are over 100,000 costumes in Eaves Costume's 16 story building on 46th St.

If every man, woman and child of a city the size of Trenton, New Jersey, were suddenly denuded, Eaves could easily costume them (and probably create a sensation to boot — 100,000 assorted westerners, cavaliers, dukes, knights in armour, all collected in one city.)

To complete, partially, the story of Alfred Eaves — he became so enthralled with theatre and its glamour, that he later became a director and later a prominent pioneer film director; in 1895 he directed *The Passion Play*, in 1900 *The Battle of San Juan Hill*.

In 1903 Charles Geoly, father of Andrew and Tom Geoly, became head of the firm and Eaves Costume grew rapidly. Eaves began to supply the early epics of the film industry: D. W. Griffith's *Birth of a Nation*, *When Knighthood Was in Flower* and many others. In one department alone Eaves today has an arsenal of 3,000 firearms.



Scene from *The Emperor's New Clothes* as given by the dramatics class of the Lewis and Clark High School, Seattle, Washington. Directed by Ann Reely.

Children's Theatre for High School Students

By ANN REELY

Head, Speech and Drama Department, Lewis and Clark High School, Spokane, Washington

As a co-ordinating force between the high school and the elementary schools, between the schools and the community, and as a medium for teaching the art of acting and of stage design, there is no more effective agency than children's theatre.

In communities having no group which presents plays for children, the high school drama department can become a vital and contributing factor.

At the National Children's Theatre Conference held in New York City last August, sixteen high schools were represented. This number, no doubt, will grow each year as more and more high school drama teachers are realizing the value of children's theatre activity.

The presentation of any play, of course, calls for co-operation among the various departments within a school, but a children's play furnishes inspiration for co-ordinating the work of the high school drama department with that of various departments in all of the elementary schools of a town or city. The theme of the play, whatever it may be, can be used in grade school reading and art classes. If it happens to have an historical setting or to deal with people and customs of other lands, it can be used also in classes in geography and social studies. This proves to be not only a co-ordinating factor but a splendid means of publicity and of preparing children to be good audiences.

In the high school class in drama, the instructor's primary objective is the development of the individual. The student is helped to discover himself and to develop both his

speech skills and his power to appreciate good acting, good literature and good design. All this can be accomplished as readily in the production of children's plays as in the production of adult plays. Very often it is the children's play which requires a deeper sense of the dramatic, a finer sense of timing and of tempo, and above all, a greater ability for abandonment and perfect articulation.

There are moments in *Snow White and the Seven Dwarfs*, *Jack and the Bean Stock*, *Sleeping Beauty* — in fact in any children's play — in which the young actor can exercise his sense of the dramatic and, incidentally, portray an older character more effectively and much more convincingly than he can in a sophisticated adult play. Plays like *Mystery at the Old Fort*, *Indian Captive*, *The Emperor's New Clothes*, *Count Hugo's Sword* are filled with opportunity for creating suspense with perfectly planned timing. At all times in a children's play the actor's words must be understood and the action must be exaggerated because children listen with their eyes. Developing in the young actor this ability to project a character presents the first problems to the director. Facial expression and bodily movement result from unself-consciousness. Preliminary class exercises in pantomime, improvisation, and choral speaking will develop abandon, ease and grace. The choral speaking of such selections as Vachel Lindsay's "The Congo" or Carl Sandburg's "Jazz Fantasia" with emphasis upon diction, vocal variety, rhythm, facial expression, and gesture will prove good fun and prepare students to throw themselves into a part

and to feel completely at home upon the stage. A good workout with a selection such as the "Congo" is excellent background training for such parts as the rogues in the *Emperor's New Clothes* or of Biff, the Court Jester, in *Cinderella*.

No other type of play can be more easily adapted to staging facilities than a children's play. The setting may be simple or it may be as elaborate as finances and auditorium equipment will allow. Costumes should be charming and colorful, suggestive of rich materials, and befitting the fashion of the play. With a limited budget it is better to spend the money on costumes, than on setting for lovely costumes and good acting will over balance inadequacies in the setting. A palace scene played in front of a cycloramic curtain gives a perfect illusion. The same curtain may be used for several different scenes by substituting door-ways with painted unbleached muslin hangings representative of tapestries, or by closing all openings and sliding on cut outs or box sets. If the plot is exciting, the acting sincere and convincing, and the costumes colorful, the child audience will imagine the place. On the other hand, directors who are fortunate enough to work in auditoriums with modern theatrical equipment, or who have a stage fund on which to draw for settings and an art director who loves a challenge, will find children's plays completely satisfactory. MARCO POLO, for instance, offers opportunity for the most elaborate and intricate settings. Any palace scene may be as gorgeous as the expense account warrants and as fantastic as the artist imagines. Of course, the more magnificent the setting, the greater is the exploration of the child audience in the world of beauty.

Children's plays are a source of enjoyment not only for children but for adults as well. Charlotte Chorpenning, author of many children's plays and director of children's plays at the Goodman Theatre in Chicago, reported at the New York Conference that their Sunday matinee performances are attended, for the most part, by fathers who have not been able to attend on week days. In Spokane, many adults attend our Saturday matinees and our high school students thoroughly enjoy the performance presented in our own auditorium. This performance, which never fails to fill the house, proves that even blase teen-agers can be transported

to the land-of-make-believe of childhood.

In the presentation of a children's play, actors experience a spontaneous audience reaction rarely experienced in any other type of play. The shouts of excitement and appreciation, the "oh's" and "ah's," the audible warnings of "don't, don't!" or "Oh, no! no!" the breathless attention in tense moments, and the shouts of glee that follow, are a spur to the performer. He knows he is succeeding. He also knows when he is not succeeding, for if an actor is not convincing, if he is not sincere, if he cannot be heard or understood, his audience becomes inattentive and restless. He must do something about it immediately or the play will fail. To grow through experience is, we are told, the basic urge of childhood. In the production of a children's play that experience is provided both for the actors on the stage and for the hundreds of children in the audience.

If the high school director wishes to vary the year's program, offer students an exciting theatrical experience, and make the dramatics class a vital part of community welfare, including a children's play is one way of accomplishing that three-fold objective. In some communities the introduction of such activity will be more difficult than in others. A director must, of course, have the consent of the administration together with the enthusiasm and support of civic and educational groups and individual leaders. In high schools where the dramatics department comprises the source of revenue for the athletic department, the Junior Prom, or the class memorial, the director will have difficulty.

We, in Spokane, are fortunate in having a board of education, a city superintendent, a core of grade school principals, supervisors, and teachers, and a group of civic-minded citizens all of whom give their whole-hearted support to the children's theatre. The Spokane Children's Theatre was organized in 1946 by an interested Junior League member who called a meeting of drama teachers and representatives of the school board and vari-

ous civic clubs. It was decided to form a board for carrying on the administration of a yearly program of children's plays to be presented by high school students. The organization is non-profit and is made up of representatives of the school board, the Junior League, the American Association of University Women, the Parent-Teacher Association, the elementary school principals, the Association for Childhood Education, the parochial schools, Junior Programs, and the civic theatre. Three plays are presented each year in a down-town theatre; each school or cast playing five Saturday morning matinees. The admission charge is twenty-five cents for children, fifty cents for adults. Tickets are sold through the schools. Since Spokane has forty-one grade schools, certain groups of schools are designated to attend on appointed Saturdays. All administration is carried on by the board, and three of the organizations represented have obligated themselves to fulfill certain tasks: (1) The American Association of University Women has charge of publicity; (2) The Junior League; of ticket distribution and collection; (3) The P. T. A.; of furnishing chaperones at the theatre. The Spokane newspapers and radio stations have been most cooperative in granting space and time for announcements, reviews, and interviews. Various Civic Clubs lend their support by the purchase of tickets for children of the orphanages.

Directors who are interested in incorporating children's plays into their programs and wish to promote the organization of a sponsoring group, may receive valuable aid from printed material prepared by Junior Programs, Seattle, Washington, or from the Association of Junior Leagues of America, New York City.

In the *Handbook for Children's Theatre Directors*, published by The National Thespian Society, is a list of plays recommended by the Scripts Evaluation Committee of the American Educational Theatre Association.

Spokane high school students have produced, successfully, the following plays: *Snow White and the Seven Dwarfs*, *Tom Sawyer*, *Cinderella*, *The Christmas Carol*, *The Squire's Bride*, *Sleeping Beauty*, *The Emperor's New Clothes*, *The Pied Piper of Hamelin*, *The Wizard of Oz*, *The Indian Captive*, *Rumplestiltskin*, and *Rip Van Winkle*.

Cast for a production of *Alice in Wonderland* staged by the Pontiac, Mich., High School Children's Theatre (Thespian Troupe 499). Directed by Mary Parrish



The Actor on the Stage

By TALBOT PEARSON

Director, Stage, Inc., New Orleans, La.

TWO years ago Helen Hayes was invited to make an acting award. The prize was an engagement with the famous Barter Theatre, the professional acting company which enjoys the distinction of being the subsidized state theatre of Virginia and whose players appeared last summer in Denmark, playing *Hamlet* in the very castle of Elsinore where Shakespeare laid the action of the play.

In making the award Miss Hayes allowed herself some comment upon the number of young actors and actresses who had presented themselves without, as she said, having the basic requirements for success on the stage. She indulged in criticism of their shortcomings on the score of physique; this one was too short, this one did not have good straight legs, this one had a "dialect" voice and so on. She was no more than just in her remarks. Far too many of the hopeful applicants, who all presented warm recommendations from their college directors or dramatics teachers, lacked the obvious requisites for success on the professional stage. The winners, and a very few others, did possess those requirements and most of them have gone on to some measure of success in their chosen profession.

It is interesting to speculate upon Miss Hayes' own chances in a contest of this sort. She herself might conceivably have been passed over in such a competition if one had been held when she was beginning her career, because the woman who looked almost divinely tall as Mary of Scotland (playing opposite to the six foot two Philip Merivale) is exactly five feet in height. Moreover she has never laid claim to prettiness of the movie star or cover-girl kind. But she can make an audience believe her just about as tall as the role demands she shall be.

Helen Hayes, and every other player who has attained to the stature of a "star," has always had great personal

magnetism, emotional warmth and great vitality. Qualities such as these far outweigh in value the mere physical attributes that are helpful, but not essential, to success on the stage. Good looks, fine carriage, height and good proportions are all valuable but they are not the supreme essentials.

Good vocal equipment is vital to success whether the player be Boris Karloff or Barbara Bel-Geddes. Some of the prominent players on the American stage have been born and educated in England or Canada. They have had to change their pronunciation and vary the "melody" of their voices so as to be understood by the general American audience. The native-born players have come from every state in the Union and they too have to make adjustments to produce what is called American stage speech. Yet this is not half the battle; correct pronunciation and acceptable voice quality do not mean adequate vocal equipment. Flexibility, range and variety of pace and volume must all be achieved before the student becomes an actor and before the actor grows into a star. The human voice is an instrument that calls for constant practice to keep it responsive to its owner's demands in hundreds of roles on the stage, in radio or the movies. Sara Bernhardt had to have a leg amputated but acted for many years afterwards; her voice was like an organ in tone and variety. Herbert Marshall suffered the same disability in the first World War but his voice and his acting skill have kept him busy as a leading man for thirty years. Lionel Barrymore has acted in a wheelchair for at least ten years.

It would be foolish to suggest that any one of these players could have made his or her mark in the theatre

if he or she had been so crippled in youth. They had established their reputations before calamity overtook them. They could all, we may be sure, have fulfilled Miss Hayes' requirements in their youth. But such instances as these should prove that the ability to act does not stop at good looks, beauty of figure and vigorous physique. There has to be something else, and something beyond even the beauty of a musical, flexible voice.

Actors (and actresses, of course, as well) are a courageous lot. They need to be. There is no more uncertain form of livelihood in the world, and it is actually no worse today than it has always been. There have always been more actors than parts, more flops than hits, and for every actor-manager who has built himself a castle on the Hudson there have been a hundred obscure mummies who have passed their last days in the Actors' Home or even the workhouse. "Rogues and vagabonds" ran the old sixteenth century description of the players; rogues they may or may not have been but it is certain that vagabondage has always been their lot. Yet it is practically impossible to find one of the fraternity down in the dumps or admitting to discouragement. They are positively Micawberish in their everlasting hopefulness and optimism. Temporarily they may be "at liberty" but any one of them will tell you of a tip he has just had: So and so is reported to be casting a new play and there is a part suitable—in fact, made to order—for the player in question.

And so the shoulders straighten up, the hat is tilted to a jaunty angle and your friend the actor, who has probably been eating far from regularly of late, sets off down the street presumably to inform the producer that he might be "willing to consider" just such a part. If indeed the part, or the play, or even the producer actually exists. *Nil Desperandum!*

The logical-minded may complain that this is not courage but mere self-hypnosis, refusal to face facts. It might be argued that there is still honest work to be done in the world and it is the wise man or woman who gets out of an overcrowded market into one which offers more possibilities for employment. Well, some few actors have been realistic and done just that. But as a rule,

Members of Thespian Troupe 501 of the Salinas, Calif., Union High School gave this production of *Kind Lady*, with Abigail A. Dunn as director.



once an actor always an actor. Some hard-hearted people have dismissed all ambition for the stage as a form of exhibitionism. The theatre, they say, is a happy-hunting-ground for the show-offs of the world. That is a gross libel. The warmth and the generosity of spirit that impel most of the great actors of my acquaintance could not possibly be dismissed in such callous terms. For every player that I know who lives on adulation, flattery and bouquets I can name fifty or more who are utterly sincere in their work. They work hard for perfection, they never give a shoddy performance even on a rainy matinee in a tank town, and they continue to do their best in their chosen profession because they are warm human people who love to give as well as they love to receive.

A few days before this article was written the news came of the passing of William A. Brady, the veteran producer. His devoted wife, Grace George went from his deathbed to the New York theatre where she was playing a new show. Beatrice Lillie lost her only son, Sir Robert Peel, during the last war. The dreaded telegram was delivered to her London house just before she left for the theatre and no one either in the audience or backstage was allowed an inkling of her grief. The audience thought she had never been funnier. They had come to laugh and she would not disappoint them. "The show must go on."

There have been countless incidents such as these in the history of the theatre. That the show and the pleasure of the audience come first is more than a tradition. It is a code of ethics and a rule to live by. It is a very grand type of courage.

No one ever learned to act by reading a book nor by going to lectures on the subject. It is always a help to read what some great player has written about his craft, to discover how he or she used to go about "getting into the skin of a part" or preparing a characterization. Paul Muni prepared for a Mexican role by going down to the Los Angeles Spanish quarter in disguise and sitting days on end listening, watching, and even smelling. Katharine Cornell is said to do a colossal amount of historical research on every part she plays. Every great actor puts in hours of work planning a role to make it different from anything else he has ever played. But they all wind up in front of an audience and then comes the acid test. Can they compel that audience to accept them as the character, can they magnetize their listeners, can they lift them out of themselves and transport them to Illyria, the Forest of Arden, to the San Francisco waterfront or to the South Seas? To do this calls for great and dedicated love for that audience. The actor's personal problems must not intrude, Pagliaccio must hide his breaking heart; a half-empty house must have just as good a show as when the SRO sign is out, the one thousandth performance in some obscure town on the road

must be as electric as the opening night in New York when the critics are out in front.

There are some theatre people who maintain that it is good show business for an actor and actress, teamed together in romantic scenes, to hate each other violently offstage. I have heard a very prominent author say that he believes such a situation adds spice to the performance. Here is my vote against such monkeyshines. There is every probability that the transcendently beautiful playing of the Lunts has been made possible through the years by their happy married life offstage. While it is not necessary for an actor to "feel" a part so violently that he cannot play a death scene without grave danger of actually expiring on the stage, it does no harm at all for actors to like, even to love each other. The important point is that they make the members of the audience laugh and cry with the characters they represent, that they generate warmth of spirit and joy of life. It may make a good story for the press-agent if the leading lady and the leading man never speak to each other offstage and indulge in furtive deviltry during their love-scenes, but such rare practices — and they are rare — do not make for great acting and the miscreants who indulge themselves that way lose far more than they gain. I'll take the Lunts.

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Mention Dramatics

Merely for the actor to feel a part is not enough. The important thing is that the audience be made to feel the emotion proper to the occasion. This calls for technique, the craft of acting, which must by no means be confused with stage tricks, the spurious little moves by which bad actors "steal scenes" and strive to conceal their deficiencies. Technique, if by that is meant the acquisition and the proper use of all the legitimate elements of the players' craft, is essential to good acting.

If the art, or craft, of acting had to be summed up in the fewest possible words it might be expressed thus: to move well, to speak well and to listen well. If these three things can be done not merely well but beautifully the practitioner will be much nearer to greatness. The difference between doing a thing well and doing it with beauty is the difference between the work of journeyman and that of a master-craftsman.

An actor has to "act all over." It is not enough to be able to speak beautifully if the body is stiff and unexpressive, any more than it is satisfying to the audience to see graceful movement and beauty of body when the voice is flat and monotonous or rasping and unpleasant. And even the most intrinsically beautiful voices are not much good unless they can be heard in every corner of the theatre. Shouting is not the answer to complaints of inaudibility; resonance is required, and that can only be acquired by many, many hours of practice. (It helps, too, for the player to remember constantly that the most important of his auditors may be seated in the back row.)

Most students of acting begin by trying so hard to act. That is a fatal mistake. The art of acting consists in making it appear that no acting is being done, that everything is just happening naturally and, moreover, that it has never happened before. Actors call this "the illusion of the first time". Even though they have played the scene a thousand times (think of HARVEY, of LIFE WITH FATHER, of OKLAHOMA) they must never reveal that they know what is coming, never flinch from a blow before it is delivered, never look at the door through which someone is supposed to make an unexpected entrance, never move over on the sofa because they know that someone is to walk over (as he has nightly for the past two, three, four years,) and sit beside them in about a minute. Everything must look so unprepared, so accidental, yet so smooth and perfect in technique.

If it is hard to maintain the "illusion of the first time" in the stage business, it is ten times as hard to do so in the lines. This is where the art of *listening* is so valuable. The lines must be delivered naturally, as if though up for the very moment and occasion, and the fellow-player must listen as though he or she had never heard them before. It is easy to preach this, but quite difficult to practice it; there seems to be little of the dramatic about it. Yet it is the stuff of which real acting is made. It has the ring of sincerity, without which actors are merely show-offs, strutting and posturing for their own idea of enjoyment and not for that of the audience.

Sound Effects for the Stage Director

By E. CLAYTON McCARTY

Chairman, Department of Speech and Drama, Trinity University, San Antonio, Texas

THE stage director is beginning to borrow from radio one of its most striking methods for building background and mood in plays: recorded sound effects. Since the first attempts to broadcast plays showed need for a background of sound that would do for radio what scenery does for the stage play, recording companies have been building up an extensive library of recorded sound effects, most of which are as effective for the stage as for radio.

Many directors with limited budgets have not investigated the possibilities of recorded sound effects because there seems to be a fairly general notion abroad that special and expensive equipment is needed for their use. But on the contrary, there are few school directors in this country who do not have already in their schoolhouses every item needed for adding recorded sound effects to their productions.

Most schools today have some kind of public address system. The simplest of these consist of an amplifier and a speaker, with a microphone. Most amplifiers have a place arranged for plugging in a phonograph turntable. All over the nation school clubs are using these to play records for their informal dances and parties. There is nothing else to buy except the sound effect record. And anyone who does not have a public address system will find that a radio or phonograph with a fairly strong volume will do.

With such easy-to-get equipment the director has at his command hundreds of sounds recorded from life. One turn of his wrist can give

him the tiny fiddling of a cricket or the tremendous roar of a lion. Remember the problems surrounding the siren or the automobile horn? Those — and more — are on records, and there is no need to move the siren into a dressing room or down the hall in order to muffle it enough to make it sound far off. Sound on a record can be adjusted in volume to the exact intensity needed, and of course there is almost infinite variety. A glance into a catalogue of sound effect records is likely to keep you reading just to see what is on the next page. There are bells, clocks, vacuum cleaners, lawn mowers, airplanes, cars, trains, ships' whistles, monkeys, loons, birds, lapping water, surf, storms — whatever it is, if it makes a sound, you will be likely to find it on a record — even the weird laughter of the Gibbon Ape.

Using such sound is a relatively simple problem. If your school owns a portable public address system, place the speaker somewhere near the spot where most of the sound is supposed to originate — back of a window usually. The amplifier and phonograph turntable can be set in the working corner of the stage, near switchboard and prompter. If a phonograph must be used place it back stage where its sounds can come through a window or some other opening in the set.

There are, of course, many possible variations upon the basic outfit listed above, some of them very elaborate. The Trinity University Players started their touring career with a cheap single-speed phonograph motor — costing six dollars — mounted in an old portable phonograph case. This, with an amplifier and a speaker, furnished plenty of sound background. Since then we have built a more flexible unit. It is mounted in a large case which is both

a storage box for the equipment on tour and a table upon which to mount it backstage. The unit consists of two phonograph turntables driven by two-speed motors, an amplifier with separate volume controls for each turntable and for two microphones. There are two speakers carried, with a device which allows us to switch the sound from one speaker to the other. Sound played on each turntable can be mixed so that we might have a thunderstorm on one record and an automobile driving up on the other, and the audience hears both simultaneously from the same speaker.

The cost of this more elaborate set-up is not too great. Phonograph motors and turntables can be bought for about six dollars apiece if they are single speed. We chose the two-speed motors because we often need to play radio transcriptions on them. Speakers, like the Jensen or General Electric public address types, can be had for as low as twelve dollars apiece. The amplifier is the large cost item. Prices range from about thirty-five dollars up to a hundred. In our own case there was no expense beyond cost of material listed here, for the building of such equipment is a part of the laboratory work required of our majors. In most high schools shop students should be able to assemble the outfit with proper supervision, and certainly the local radio repair man will not charge too much.

Do some careful planning before hand if you decide to build your own equipment for recorded sound effects. Arrangement of turntables and controls will have much to do with smooth cues. Most of the older shows call for very few outside of rain and thunder and phone bell. Other sounds require machinery too complicated and bulky for the ordinary stage. A director feels himself fortunate to possess a rain cylinder and a wind machine. In consequence even the Broadway show calling for more is unusual. It is not wise to add extra sound to such plays. Dramatic effectiveness should be the deciding factor in these cases, and taste and discrimination must be always present in the director. And that director, if he has been watching carefully, has seen a steady increase during the past ten years of plays definitely calling for recorded sound.

There are basically two uses of recorded sound: one as background throughout an entire scene, and the other as single noises coming in on an exact cue. Continuous rain or wind will fall under the first class. One of the most effective of the Trinity University Players' productions, Shakespeare's *THE TEMPEST*, was set in a background of pounding surf shot through with strange animal cries — all recorded. A strong illusion of reality can be maintained with recorded sound backgrounds. For instance, in life when a door or window is opened the rain or wind outside sounds louder. We once tried to accomplish this by spinning the rain cylinder faster — to the accom-



Apparatus used by the Department of Speech, Trinity University, for the production of sound effects required for theatre productions.

CONCENTRATED PROGRAM IN HIGH SCHOOL THEATRE MANAGEMENT AND PRODUCTION

The SCHOOL OF SPEECH of Kent State University and THE NATIONAL THESPIAN SOCIETY will offer on a cooperative basis a special program of courses, June 19 through July 28, geared to the needs of secondary school teachers and directors of dramatics. Core subject in this unique undertaking will be a special course on

"Organization and Management of the High School Dramatic Arts Program"

with Blandford Jennings, veteran teacher and director of dramatics at the Clayton, Mo., High School as guest instructor. This course will carry three quarter hours credit, meeting Monday through Friday, one hour each day, for six weeks. The course will be largely a problem solving venture in an attempt to answer the many individual problems facing the average high school dramatics teacher and play director.

Other courses especially chosen for this undertaking are:

INTRODUCTION TO STUDY OF THE THEATRE

Basic study of the stage, its equipment and use together with the rudiments of play production. e.g. Play selection, casting, rehearsal, etc.

CONTEMPORARY BROADWAY THEATRE

A study of the current Broadway stage — plays, plots, themes, settings, etc.

THEATRE WORKSHOP

Actual production of one-act plays.

STAGECRAFT

Actual experience in building scenery and mounting a major play.

PERSUASION

Techniques involved in selling programs to administrators, public, etc.

Other activities of particular interest to high school teachers and directors of dramatics include summer theatre productions, including test-productions of a new full-length play for high school, Radio Workshops, and trips to theatrical productions given by the Cleveland Playhouse, Cain Park Theatre, and the famed Karamu Theatre of Cleveland.

During the term, the annual High School Speech Institute will be in session. Twenty-four outstanding high school students will be available for activities associated with the direction course.

Enrollment for this series of courses will close June 1. For further particulars, including registration forms, write to

PROFESSOR E. TURNER STUMP, HEAD, SCHOOL OF SPEECH

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paniment of increased creaks from the machine. The operation was not always easy to cue. Now, with a small volume control, the sound operator can match the opening and closing of the door exactly.

The employment of recorded sound for quick cued noises opens up almost limitless possibilities. First of all, location of the play can be established quite easily with it. Let a far-off cow bawl five times in the first half hour of a play and the audience is given a definite feeling of being out in the country. Such technique should not intrude upon the play, and if there is any doubt about its effectiveness leave it out. Second, a situation we meet in many plays — a car is heard to drive up outside, drawing characters to the window and motivating several lines of dialogue, like the arrival of Uncle Stanley in *George Washington Slept Here*. This sound must begin exactly on a single word cue.

There is a technique developed by radio for quick-cueing a record. Learn it this way: Place a record upon the turntable. Let your hand rest upon its surface, with the lightest pressure, so that the record is held still by the friction of your hand but the turntable beneath continues to revolve. This is called "slipping the record" and is the basis of starting a record on a quick cue. Now slip the phonograph needle into the first groove of the record, using

some point of reference, placing the needle directly opposite the bottom of the record label, for instance. Next let the record turn slowly under your fingers, counting the number of times the bottom of the label comes around again opposite the needle before the sound begins. These complete turns without sound are present on all records. They vary in number, seldom less than two and rarely more than five. Sometimes several seconds of silence or needle scratch will run between the starting of the record and the first notes of the sound recorded there. These are known as dead turns. It is necessary to start the needle in the first groove — opposite the bottom of the label, let's say — and let it run, counting the dead turns until only one dead turn is left. Stop the record there with your fingers, letting the turntable spin beneath. When your quick cue comes release the record, letting it spin and turning up the volume control at the same moment. Your sound will come in right on cue. If this explanation is a bit ambiguous go to a local radio station and let a control operator show you how to quick-cue a record.

And now, a word about the over-all pattern of sound for a play. We like to frame our plays in music. We select a piece of music for its mood and begin the act with it, raising the

curtain with its last notes. Sounds within the play are determined by requirements. Look at *BERKELEY SQUARE*. In Act One a carriage rumbles up to the door and at the act's end Peter hears the church bells of Eighteenth Century England. We let these fade away into an old Haydn selection that almost echoed the bells as the curtain closed. In the second act is a party for Peter. Eighteenth Century music began to sound in the speaker outside the curtain as lights dimmed. Then as the curtain opened that music was switched to the speaker back of the set, forming the dance music in the ballroom off left. Such techniques make very smooth and interesting productions.

Remember that a public address system such as most schools own is the basis for your sound equipment, and lacking that, a good phonograph will do. Take care that the volume of your sound is in good perspective, related as in life with the voices on the stage. If you want to add such devices as the one to switch sound from one speaker to another, any local radio man can make one for you.

Utilizing the equipment already on hand will open up new horizons for your productions at very little cost. Sound records average two dollars apiece and sometimes contain many sounds on one record. Several companies have them for sale. Their advertisements appear in the pages of *DRA-MATICS* magazine.

THEATRE ON BROADWAY

By PAUL MYERS

Theatre Collection, New York Public Library
New York 18, N. Y.

Readers of this magazine may order tickets for Broadway plays through Mr. Myers. Requests should be accompanied by a stamped, self-addressed envelope.

ALTHOUGH activity has slackened along the side-streets of New York's theatre district, many interesting productions are bidding for audience support. Not a great many years ago, the theatre came to all but a complete stand-still during the Lenten period. Fortunately, this practice does not still prevail. Many producers, however, try to get their shows into town around the Christmas holidays or they wait until the early spring. One offering, Arthur Laurens' *The Bird Cage*, bowed late in February; one early in March — *Now I Lay Me Down to Sleep*, Elaine Ryan's dramatization of the Ludwig Bemelmans' novel. Frederic March and his wife, Florence Eldridge, are playing the leading roles in the latter item. Review of these, however, will have to await our next once-over the Broadway scene.

The Devil's Disciple

One of the surprise hits of the current theatre is Maurice Evans in Margaret Webster's production of *The Devil's Disciple*. This is the third item in the subscription season at our municipal theatre, the City Center of Music and Drama. Many of you will recall reading of *She Stoops to Conquer* and *The Corn Is Green* — the two preceding attractions of the season. Mr. Evans had, this season, taken over as artistic supervisor of the city playhouse. The plays were considerably more attractive than those previously provided and he seemed able to induce abler actors to play with the New York City Theatre Company.

Late in February, the city council came very near letting the municipality's hold on the theatre lapse. The City Center is not an ideal playing place. It is acoustically and visually difficult. It is almost too large for drama; yet too small to ensure a paying audience. With all its faults, however, it is our municipal theatre. We laugh at its architectural horrors (and they abound), but it has taken a place in our theatregoing experiences and we cherish it. At almost the eleventh hour, the necessary steps were taken to guarantee future operations. The success of Mr. Evans' regime must have weighed very strongly in the right direction.

George Bernard Shaw's play about the United States of the Revolutionary War period had not been presented professionally hereabouts in about a quarter century. We had already been treated to a superb revival of this dramatist's *Caesar and Cleopatra*, which is still very much with us. Thus, the

more-than-nonagarian Shaw becomes the only dramatist to have two hits on the Great White Way (now "browned-out" because of the crisis in the coal fields). Maurice Evans, having made his name in this country as a Shakespearean actor, is now proving his pre-eminence as a Shavian player. His role of the season before last was that of John Tanner in *Man and Superman*. Now, with a brief interlude for the double bill of Terence Rattigan, he is the Dick Dudgeon of *The Devil's Disciple*.

Dick is the village ne'er-do-well. No one of his neighbors has much regard for him. When the British army occupies the village, he is mistakenly captured in the place of the local minister. Dick, in his great moment, rises to the occasion. He realizes the greater worth to the community of Mr. Anderson and allows himself to be held. The occupying force is routed before execution can be done and all ends well.

The play, on the whole, is a happy one. It is filled with Shavian wit and wisdom. The initial scene of the second act treats the British army and bureaucracy. General Burgoyne (magnificently played by Dennis King) makes an excellent mouthpiece for Shaw. He is sage, urbane, satiric . . . he looks realistically at the plight of the British who are doggedly trying to curb the advancing revolutionists. Though set in 1777; the dialogue is rife with significance for our own day. One can well realize how scandalized Mr. Shaw's first audiences must have been. A wiser and better informed 1950 aggregation is constantly stunned by his truths and his searching wisdom.

The Heiress

Because of the subscription set-up at the City Center it was necessary to close *The Devil's Disciple* at the conclusion of its two week engagement. It gave way to a revival of *The Heiress*, Ruth and Augustus Goetz' adaptation of Henry James' *Washington Square*. Margaret Phillips enacted the role first played on Broadway by Wendy Hiller (and recently on the screen by Olivia de Havilland), Basil Rathbone appeared in his original role of Dr. Sloper and the supporting cast was headed by Edna Best. The Messrs. Aldrich and Myers, however, realized that the Shaw play still had a large potential audience. On the 21st of February, therefor, the play reopened at the Royale for a regular run. The entire New York City Theatre Company cast—Maurice Evans, Dennis King, Victor Jory, Marsha Hunt — moved onto 45th Street with it. There it continues to flourish. Long may it!

I attended the transplanted production for a second look at a most interesting time. The curtain was unusually late and the audience most restive. Dennis King, in mufti, stepped before the curtain and—with great aplomb—broke the news that Mr. Evans was ill and unable to play. In addition, his understudy was ill. He announced, however, that Emmett Rogers had cued Mr. Evans, was conversant with the role and would undertake to play the part. Mr. Rogers did amazingly well. It was magnificent to watch him and the company complete that performance. The show must go on.

The Happy Time

Those of you who have been following my reviews and the current series on American musical comedy know of my great admiration for the Messrs. Richard Rodgers and Oscar Hammerstein, II. From *Oklahoma*, through *Carousel* and on to *South Pacific*—all of their musicals have been great favorites. In addition to works of their own authorship, the team has sponsored several noteworthy production. Their recent offering of *The Happy Time*, a comedy by Samuel Taylor based upon the novel by Robert Fontaine, is my first complaint aimed at the firm of Rodgers and Hammerstein. Let me hasten to add that *The Happy Time* is a great success. Though not accorded unanimous critical approval; the public is flocking to it in unceasing numbers. It seems destined to be one of the outstanding hits of the season.

My principle gripe is that the entire play revolves around the endless repetition of one poor joke. The difficulties of the adolescent boy in finding himself and his place in an uncertain world have been used to comic effect before. Some feel such a joke to be in poor taste. It is too bad, however, to place any subject outside the realm of any particular phase of writing. Identical themes can be handled with equal effect in any one of a number of ways. I did not read Mr. Fontaine's novel, so I cannot say where the initial mistake was committed. I can say that if this ungente treatment occurred in the book, Mr. Taylor should have the grace to eliminate it from his play. If the note was inserted by Mr. Taylor, the greater blame is his.

The action of *THE HAPPY TIME* centers about the activities of the Bonnard family. They are French Canadians, who reside in Ottawa in the second decade of the present century. Bibi, their son, is experiencing the first feelings of young manhood. All the rest of the family (even up to Grandpa) seem to be having the same trouble. Both in speech and action they seem nothing more than over-elaborations of Bibi's perplexity. Only Bibi's parents are drawn with any kind of deft characterization. At times, they arouse our sympathy and appeal to us as human beings. For most of the play, however, they are too busy as accomplices to the juvenilities of the rest of the characters.

I was not shocked by the Bonnards. They are nothing like the wonderful characters who lived on *The Primrose Path*, which was dramatized from Victoria Lincoln's *February Hill*. There was an amoral family who amused us. There



Maurice Evans as Dick Dudgeon, Marsha Hunt as Judith Anderson, Victor Jory as Rev. Anthony Anderson and Dennis King as General Burgoyne in *The Devil's Disciple*.

was a wholehearted quality about it. They seemed genuine and not just spokesmen for a gag writer. The shocking antics of the Brewsters in Joseph Kesselring's *Arsenic and Old Lace* kept us laughing for several seasons. Aunts Abby and Martha carried out their homicides as a natural experience of their lives and no one caught Teddy archly commenting on his diggings in the "Panama Canal." All of the Bonnard clan, however, seem uncommonly aware of their shocking behavior.

Claude Dauphin, Leora Dana, Richard Hart and Johnny Stewart head a cast, which has been directed by Robert Lewis. The incomparable Mrs. Aline Bernstein designed the scenery and costumes. Notwithstanding, *The Happy Time* most definitely was not!

Throng O' Scarlet

The Tryout Studio of the National Theatre Conference presented Vivian Connell's *Throng O' Scarlet*. Last season, the Experimental Theatre produced the same dramatist's *Nineteenth Hole of Europe* to a rather shocked local audience. The later play has not the grim pictorial quality of the earlier work. It is not really a very exciting piece on the stage. The Tryout Studio is designed as a showcase for interesting new performers. In that it offered almost every member of the cast an opportunity to make an effect, *Throng O' Scarlet* was a wise choice for the occasion.

Under the direction of Mary Morris, a cast of fifteen stage aspirants chosen from among the best of those participating in National Theatre Conference groups, vied for local favor. Two of the cast found jobs almost immediately in a touring company of MR. ROBERTS. Several others had made extremely favorable impressions and will, in all likelihood, find themselves cast in early offerings. The production can, therefore, be considered a successful undertaking.

Mr. Barry's Etchings

Earlier in the month, I got around to seeing two of the still current (but not outstanding) productions. One of these was a very good comedy by Walter Bullock and Daniel Archer, *Mr. Barry's Etchings*. This has been placed by Brock Pemberton into the 48th Street Theatre, the site of his great hit *Harvey*. One cannot imagine similar success being visited upon Mr. Barry and his colleagues.

Lee Tracy appears as the seeming typical law-abiding citizen, Judson Barry. He is well-loved by all the neighborhood children for his many good deeds in their behalf. He mends their broken toys and takes an active part in their affairs. His family think him just a too-easygoing fellow . . . a little lacking in incentive and push. Mr. Barry is, however, one of the nation's most accomplished counterfeiters. The "etchings" of the title are affixed to non-government issue money. No doubt, the plot sounded much funnier in outline and the lines excited much more laughter during rehearsal. *Mr. Barry's Etchings* fails to amuse.

Clutterbuck

I seem to be terribly complaining this month, but I don't think I have become particularly difficult to amuse. A recent Jack Benny broadcast left me quite breathless. At several points during my second seeing of *THE DEVIL'S DISCIPLE*, mine was the loudest guffaw in the theatre. This week's *NEW YORKER* contained several sallies that left me almost limp. Nothing has soured me and I rush to the theatre as eagerly as ever. I am, notwithstanding, going to continue my complaining as I consider with you *CLUTTERBUCK*.

This play has been a most successful production in London. Irving L. Jacobs, in association with David Merrick, has anticipated similar reactions from an American audience—and he may be correct. Mr. Levy is not unknown to play-

goers on this side of the Atlantic. His *Springtime for Henry* and *The Devil Passes* have been favorites over a period of many years. Another of his works, *Mrs. Moonlight*, is a stand-by for Little Theatre groups all over the land. *Clutterbuck* seems almost like a re-writing of Noel Coward by someone without any conception of the Noel Coward style.

It is a tribute to the gift of Mr. Coward that such a trivial work as *Private Lives* seems to continue to amuse. Mr. Coward's great gift for turning a neat phrase (unrivaled since Oscar Wilde), is largely responsible. *Clutterbuck*, in its plot, resembles a Coward work and there any similarity ends. One cannot make an audience laugh throughout an evening by having a character talk with the letter "s" in her speech or add "I" unnecessarily. Example — for the skeptic: "All right, it's not smart to get sea-sick while on a boat." Even the masterful playing of Arthur Margetson cannot rescue *Clutterbuck*.

Equity-Library Theatre

Mention must be made of the interesting new project started by the Equity-Library Theatre. Explanation of this project, I am certain, is not required by readers of these pages. Late last month under the auspices of E. L. T., the Equity Community Theatre was launched. In the auditorium of the De Witt Clinton High School, in an outlying section of this far-flung city, the premiere of the enterprise was held. William Saroyan's *My Heart's in the Highlands*, a recent success in the regular production schedule of the Equity Library Theatre, was the play.

In the past, all of the productions have been offered without admission charge. At first, upon stages in various branches of the New York Public Library and, later, in community houses, hundreds of people have been offered good theatre without charge. The main purpose was to provide young actors with the opportunity to be seen and older actors an opportunity to play roles denied them in the commercial theatre. As the demand—both of audiences and of participants—increased, the project could not keep up with it. The idea of a nominal charge for the production as a means of broadening its basis was agreed upon. This second phase has just been launched and seems destined to solve many of the problems of E. L. T.

A subscription is sold, guaranteeing a season of three plays for one dollar. Eventually, it is hoped, that subscription seasons will be held in many parts of the five boroughs. It will, in effect, amount almost to a revival of the old subway circuit. Such things add great health to the state of the theatre.

Next month, I shall try to indicate the trends in the season's prize giving. I hope, too, to be able to review the Theatre Guild's *As You Like It*, in which Katherine Hepburn is playing Rosalind. Many of you have, I know, seen this production ahead of us and are eager to compare notes on it. We'll meet again, therefore, in the Forest of Arden.

THE PLAY OF THE MONTH

Edited by EARL W. BLANK

Director of Dramatics, Northeastern State College,
Tahlequah, Oklahoma

This department is designed to assist directors, teachers, and students choose, cast and produce plays of recognized merit. Suggestions concerning plays which readers should like to see discussed here will be welcomed by the Department Editor.

STAGING SEVENTEENTH SUMMER

(As produced by the Junior Class of the Junction City, Kansas, Junior-Senior High School)

By WILHILMA ENGLER

Director of Dramatics, Junction City, Kansas, Junior-Senior High School.

SEVENTEENTH SUMMER, a play in three acts, dramatized by Anne Coulter Martens from the book by Malrean Daly. Six men and seven women, modern costumes and setting. Royalty for one performance by amateurs, \$25.00. The Dramatics Publishing Company, 1706 South Prairie Ave., Chicago 16, Illinois.

Suitability

Seventeenth Summer is best adapted to interpretation by actors at the high school level. The thoughtful passages, social exchanges, and familiar problems are "naturals" for the teen-age crowd. College groups might choose to dramatize the selection from the angle of retrospect. Careful screening of the entire play reveals nothing illogical or offensive in the slightest detail. Some of the conversation scenes are lengthy and might be cut by the director in the interest of a snappy tempo.

Seventeenth Summer appeals to all age groups in an audience. As a result of the play's story, pre-adolescents look forward to the thrill of being "big boys and girls;" teen-agers recognize their own joys and problems in the revelation of the young actors' growing pains; those safely past this tempestuous age level (by at least one year) smile wisely; parents of young children gird themselves for troublesome times ahead; family heads of teen-age homes nod in recognition of the sequences; older mothers and fathers sigh and remember those wonderful days when the children

were home. In a single thought — everyone loves *Seventeenth Summer*.

Plot

Angie Morrow's "seventeenth summer" is ordinary enough at first — in fact, discouragingly so. But she meets Jack in June, and suddenly life becomes wonderful. Even the attempts of fair-weather friends to ruin her new-found romance do not daunt her high spirits. The Fourth of July parade and picnic afford a colorful background for the gay times and tender thoughts between Angie and Jack. The persistent efforts of Jane and Margie finally strike their mark and a misunderstanding causes Jack to leave Angie in despair. Angie conquers her feelings and takes a definite step toward growing up. At last Jack realizes the true situation and Angie leaves for college, regretfully to be sure, but with real joy in her heart.

Casting

Meticulous care and much time spent in tryouts will reward a director with a perfect cast for *Seventeenth Summer*. Although the play is entirely natural, the fine points of characterization are revealed in the director's study of the play before tryouts are held. Casting must be judged from many angles: scholastic standing; ability to interpret; proper physical appearance in respect to the role and in comparison with the other members of the cast; proper tone or quality of voice; general poise, or at least the possibility of such development; time to follow the rehearsal schedule.

Miss Engler holds an A. B. and a B. S. in Education from Emporia State Teachers College, Emporia, Kansas. She is teaching her sixth year in the Junction City, Kansas, Junior-Senior High School where for the past two years she has directed three plays a year. — DEPARTMENT EDITOR.

The thirteen roles that constitute the cast are described as follows: Angie Morrow is a charming, sensitive girl of seventeen, just entering the wonderful world of being grown up. The portrayal of this role is made successful by a sincere understanding of the moods of youth, ranging from complete elation to utter dejection. Margaret Morrow, the attractive, poised sister of twenty-one understands the problems of growing up and is Angie's confidant. Lorraine Morrow is nineteen and still uncertain of her own charm. She hides her fears in affectations and strained mannerisms. Kitty Morrow, a fun-loving little imp of ten, is said to have "taking ways." Mrs. Morrow is genuinely sweet and devoted to her family. Mr. Morrow is quite understandably distracted by the antics of his girls. Jack Duluth is a tall good-looking boy of eighteen, friendly and most sincere. He is Angie's "first love." Art is Margaret's fiancé and already a part of the family circle. Martin, a supercilious young man, is the object of Lorraine's latest effort to express herself as a type. Margie and Jane are pretty but shallow girls — fair-weather friends of Angie's. Fitz is Margie's steady and Tony is a would-be-wolf.

Directing

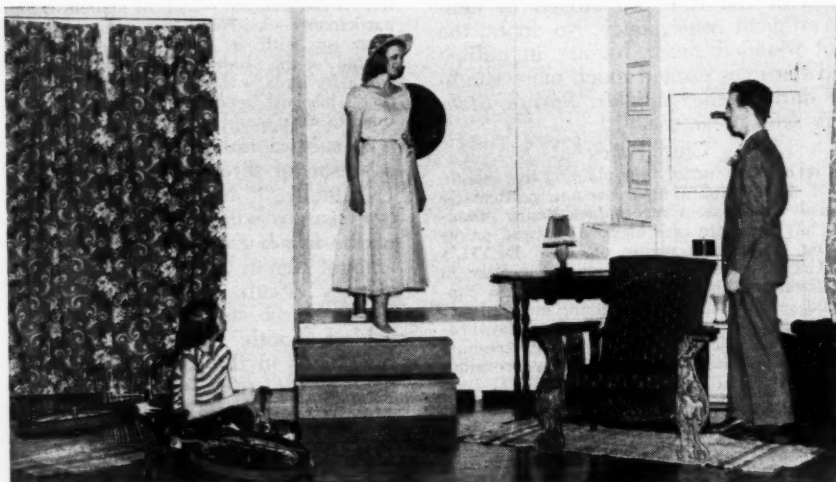
When a complete understanding is reached through thoughtful study of the play, the only problem in directing is to develop each scene with complete sincerity, whether the accent be on humor, excitement, pathos, tension, joy, or any of the many moods found in the pages of *Seventeenth Summer*.

The narration at the beginning of each act and mood music amplified from behind closed curtains do much to create atmosphere. The passing of the summer months is especially well defined by these mediums and is conclusively impressed on the audience by the changing of flowers, books, table cloths and other details on the stage for the four scenes.

The tempo of *Seventeenth Summer* is, for the most part, rollicking and animated. There are, however, scenes of studied hesitation, dreamy drifting, and frenzied speed. Special scenes with varying tempos include the following: Kitty's deliberately halting conversation with Martin during which she tries to unnerve him; the typical rush when the family is getting ready for the Fourth of July celebration; the dash by everyone in general when the parade starts; the hurt and hesitant responses from Jack and Angie in contrast with Mr. Morrow's remark that they "are young . . . without a care in the world;" the dull ache as Angie packs for college; the rapid but satisfying knowledge that Jack understands the morning she leaves for school.

Rehearsals

Before the first meeting of the cast for a reading rehearsal a director would find that blocking of each act — the logical setting apart and numbering of sequences — will facilitate future practices. An act normally divides itself into four to six blocks. As the cast reads the script for the first time these blocks are marked in all books.



Scene from *Seventeenth Summer*. This production was given by members of Thespian Troupe 215 of the Stambaugh, Mich., High School, with Helen Dunham as director.



Three scenes from the production of *Seventeenth Summer* described by the author.

Under normal school situations four weeks are considered enough time for the preparation of a play: one week for each act; the fourth for polishing, dress rehearsal, and presentation. To be sure, this schedule allows for no waste time and the cast must realize this important fact. Through daily notices pointing out specific blocks to be rehearsed at exact times, each member of the cast can plan his personal schedule to do justice to the play, his school work, and his leisure time.

Stage Problems

The stage chart planned for *Seventeenth Summer* was used with only slight changes. Modern furniture and light color tones gave the stage a "new look." Furniture areas and stage openings were checked from every viewpoint in the auditorium to insure a pleasing picture from every angle.

Lighting

Flood lights placed high on the exterior green flats outside the double windows at the left and trained toward the stage in strong rays simulate the warm sunshine of June. The result is especially effective as Angie dreams at the window of her forthcoming seventeenth summer early in the first act. Daylight is created in all sequences except the second scene in Act Two in which an evening setting is clearly indicated by more blues in the strips, the absence of the outside floodlights, and a lighted lamp on stage.

Make-up

Trial make-up and checking under lights for each character far ahead of dress rehearsal make it easy to chart the proper base color and other details to be used when the full cast is being prepared for the stage. *Seventeenth Summer* presents no specific make-up problems except the authentic adult appearance of Mr. and Mrs. Morrow and the correct age impressions of all other characters.

Budget

Seventeenth Summer is truly a budget play! The itemized cost of our production is as follows:

Royalty (two performances)	\$50.00
Play books	9.00
Properties	3.00
Advertising	2.00
Posters	1.00
	\$65.10

Publicity

Publicity for the play was accomplished with very little cost. Posters came from the school print shop, art room, and the Dramatic Publishing Company. A series of news stories in the daily newspaper and the school newspaper, announcements in the daily school bulletin, front page reader ads, newscasts from the local radio station, and a thirty-minute interview program on the radio with the cast and director — all these helped to bring capacity audiences to the two performances of the play.

Costuming

There are no outstanding costume problems except the harmonization of all the colors of summer clothing in the different scenes and the correctness of styles for adults and teen-agers. A detailed costume chart was kept for two specific reasons: to be sure that all changes were accounted for; to match pleasing color combinations for each scene.

Results

The production of *Seventeenth Summer* was of limitless value to our cast, crew and audience. As a piece of art, the play struck a chord of understanding between the grown-ups and the growing-ups. From the audience responses it was most apparent that the on-lookers were living the story with the characters. From the standpoint of the cast and the backstage crew, there were valuable lessons in understanding, importance of responsibilities, and the pride of accomplishment. It was with regret that the entire production staff closed the books of *Seventeenth Summer*.

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Mention Dramatics

The Radio Program of the Month

By SI MILLS

446 East 20th St., New York, 9, New York

The purpose of this department is to direct attention to the outstanding radio programs on the air during the 1949-50 school year. Comments and suggestions from readers are welcomed by the Department Editor.

"ESCAPE"

(Columbia Broadcasting System — 9:30 p. m. E.S.T. — Tuesday)



Si Mills

FOR a variety of reasons "Escape" is this month's choice for an outstandingly good series of programs. Most important of all, it features well-written scripts, is capably enacted, and is excellently directed.

First, this much should be said: "Escape" is a sustaining show, and therefore it has taken something of a kicking around. By that I mean that it has been used to fill what is "free space." For example, someone comes along who wants to buy time on the air, and he wants to buy the particular time being filled by a sustaining show. However, he is not interested in the "package" now filling that spot. As a result, he buys up the air time, and the show itself is shelved. Most likely it was just a filler anyway, in which case nobody is reluctant to forget it.

However, something like "Escape" is dreamed up occasionally, and no one in the production end is willing to forget it. In that case, the show is shunted about to fill in various vacant half hour spots. Such a show is always being held out to sponsors as a good deal, but for any number of reasons they may not want it. For the reviewer the show presents a problem, because by the time his readers get information on the stanza, it may be heard at a different time. Or even on a different night. Nevertheless, there is always the consolation that it will continue on the same network.

Like "NBC Theater," the choice for the February issue of DRAMATICS, "Escape" can boast of a top-notch director. It is William N. Robson, director and producer. It is his ability that has undoubtedly made what might be an ordinary adventure series something that is worth hearing. It is a radio "must." Every "Escape" program is the summation of hours of careful workmanship; and the success of this series is the result. In fact, the program started as just another filler, and by now it has reached the point where critics are acclaiming it, and actors and technicians are clamoring to work where they can learn things highly useful in their respective trades.

Robson is the sort of director who is perfectly capable of sitting at his typewriter and writing a complete radio script. Therefore, when he makes a suggestion as to revision, it

is regarded by the author as a point well made; and the writer, aware of Robson's great sense of "what plays well," more often than not will make the suggested changes.

CBS soundmen assigned to work a Robson-produced show will boast freely that this director is a perfectionist, that when he is doing the cues and pre-viewing the sound effects there is an absolute demand for realism. And in the same breath they will tell you that this is the kind of show they like to work.

In the fall of 1949, "Escape" presented *Skeleton Key*. Scriptwise, three light-housekeepers were imprisoned in the topmost reaches of the lighthouse by an invasion of millions of rats landed there by a derelict. Soundmen had to simulate the sounds of rats attacking the glass, eating through wood and working on metal. Although the CBS sound library is famed for its completeness, nothing would suit Robson. The effects for that broadcast had to

be built, and Robson worked with the three soundmen one whole day before the broadcast date, getting the sounds he wanted. The resulting broadcast although made months ago, is still being talked about.

This belief that accuracy in sound effects is an integral part of any dramatic broadcast is nothing new. During the war Robson went far afield collecting accurate effects for his job on *The Man Behind the Gun*. That series, in 1942, classed as the outstanding dramatic program of the year, brought William N. Robson the coveted Peabody Medal.

Music is another broadcast element in which the "Escape" director demands perfection. A music bridge is not just that to him. Music, on a par with the scripted words and the sound, is important to the show. And Robson knows his music.

One week's dramatization, LEINENGIN VS THE ANTS presented a real problem. The storyline, set in the Amazon country, necessitated conveying the sound of an enormous ant army, miles wide and deep, engulfing the countryside. The soundmen huddled with Robson and worked out effects that would satisfy an Amazonian who had survived such a terrifying experience. But Robson wasn't convinced. The effect finally was accomplished by a combination of sound and music.

For *Present Tense*, recently performed on "Escape," Robson wanted the sound of a heartbeat, slowing down as the scene climaxed and lines were being read. The soundmen came up with an authentic heartbeat record, to be slowed down via the turntable. Music director Del Castillo came to rehearsal with the music background to fit the scene. Robson spent a great deal of scarce time making the choice — the recording won out, but it was a close decision.

Robson goes even further in demanding perfection . . . accuracy in dialect is a fetish with him. If the script calls for a phrase to be spoken in French he makes certain when casting that particular role that the actor knows French without an American accent. *The Country of the Blind*, presented on "Escape" a few years ago, was set in a remote Tibetan valley. The perfectionist did a good deal of research, came up with a few authentic phrases of the Tibetan dialect, and inserted them phonetically in the script.

Excellence of sound effects is desirable, but good sound is not enough to make a show worth hearing. Robson gives the show other essential factors. At least, we must presume it to be he, since he is the director. So often, people will ask you how you can attribute so much to direction. Maybe the actors were given good lines to read. Maybe the actors themselves are the reason the show is so good. In this case, although the writing and the acting are better than ordinary, it is undoubtedly the direction (a factor so often overlooked by the watcher or the listener) that makes the total job one worthy of more than passing mention.

In the movies, the theater, in any visual field, but not in radio which de-

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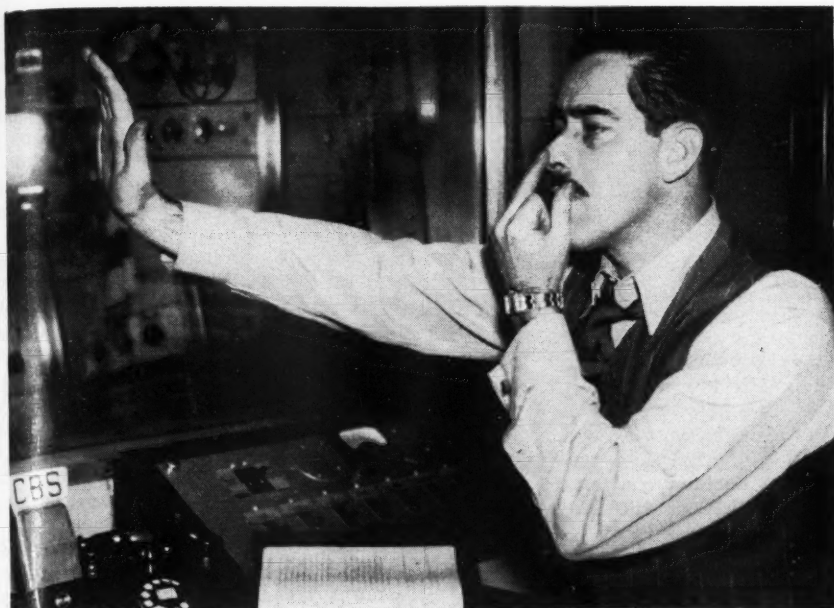
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Mention Dramatics



When director William N. Robson points to his nose, you can bet on it that the timing for his broadcast is perfect. His gestures are only a few of those employed by radio directors to guide members of the cast.

depends on sound, the audience can watch the actors. Thereby you are able to determine very quickly who is where, and to whom he is speaking. What happens in radio? How are these problems solved.

The answer lies possibly in having a narrator who explains to the listener that this character walks to the window, or that one calls from outside, or another goes across the room. This sort of stage setting is acceptable at the very beginning of a program when it is done just once; but can you imagine it being done after each speech? It would be much worse than that nuisance who sits behind you in a movie and explains everything to his friend sitting next to him.

Aid to solution of the problem can be found in having each character mention the name of the person to whom he is speaking. He might say, "I'm going now, Joe." And "What is it, Joe?" Before long you would be extremely bored with the name Joe. The script would be repetitious, tiresome, annoying. There must be a more polished solution to the problem. There is. And that is where the director shines.

The answer is "perspective". It is the director's job to place his actors at such varying distances from the microphone that it is very obvious who is talking. You have made your own mental picture of the proceedings, and move each of the actors from place to place in your mind. Then it is up to the director to move the actors in exactly the way indicated by the script, the way you have imagined them to move. The listener must not be made to believe there is a mistake anywhere, because the chances are that he will not believe the mistake to have been made by himself. The trick, then, (and it is a big trick) is to be one step ahead of the listener, to out-guess him.

The reason this movement of persons is a hard job is that most frequently the changes are made at the discretion of the director (whom you might think of in this case as being a kind of puppeteer) since nothing in what is said

and nothing in the written instructions indicates an actor's going from Point A to Point B.

"Escape," like any other drama, has at least six characters in each story. The characters vary from important ones to secondary persons of little import. Yet you are never in a quandry as to the identification of the speaking actor. You always know to whom he is speaking. This ability to identify is a distinct tribute to the director. In this case William Robson.

Fortunately, "Escape" does not specialize in presenting Hollywood stars, although such stars have appeared from time to time on the series. The absence of big names does not mean, however, that the acting is inferior. It is not! But without the necessity for making a fuss over some name-star, without having to bow before their idiosyncracies, attention may be paid to the story, to sound, to perspectives, to music.

In many respects this show is very remindful of last month's choice, "Dragnet." The opening lines are delivered with a similar dramatic quality. The same may be said for the opening throbbing music. But there the similarity ends. "Escape" is more suspenseful and less calm. It lacks the grimness of "Dragnet," without being light and frivolous.

A good example of this show's dramatic value can be found in a program produced in mid-winter of this year. Briefly, the idea may be described as a pure fantasy. An Army test pilot (Bill) is going to test-fly a new jet-rocket plane. Realism is added by the use of background sound, by plane-to-ground radio communications, by the manner in which the test flight is arranged. In his trip into the stratosphere, Bill is snared by men from space. They inform him that they are very much aware of the use on earth of atomic bombs. That use endangers the entire universe by its creation of fatal gases; and so they have no choice but to end the threat by causing the earth to explode if they are further jeopardized by "earth man's" actions. Bill is then released and allowed to go back to earth with the message of warning from space.

Naturally, he is not believed when he returns. His story is regarded as hallucination by all (even an Army psychiatrist) except his friend Hank, the commanding officer of the air field. It is the latter who ends the program by reminding the mental doctor of a very obvious paradox. How did Bill stay away for ten hours with only ten minutes of fuel?

The dramatic impact of such a story, fantasy though it may be, can be delivered only if the story is well told and well performed. "Escape" is capable of delivering that impact to this and every other story it brings to the air.



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Mention Dramatics

THE FILM OF THE MONTH

By H. KENN CARMICHAEL
Department of Drama, Los Angeles City College,
Los Angeles, California

This department is designed to direct attention to the outstanding motion pictures of the 1949-50 season. Suggestions for future discussions are welcomed by the Department Editor.

CHEAPER BY THE DOZEN

THE real-life adventures of the fabulous Gilbreth family, which were first related in the best seller, *Cheaper by the Dozen*, kept thousands of readers chuckling in 1949.

The book is one of those bright, unaffected chronicles of American family life that have a common denominator with other families in Poughkeepsie or Bristol. It tells the story of a household that numbered 12 children who had been born to Frank Bunker Gilbreth, an industrial engineer famous for his motion studies, and Dr. Lillian M. Gilbreth, herself an eminent psychologist and lecturer. When they were married, they decided at the outset they would have an even dozen babies, whence came the title. Two of the 12 wrote the book: Frank B. Gilbreth, Jr., a newspaperman on the staff of the *Charleston, S. C., News and Courier*, and Ernestine Gilbreth Carey, a buyer for a New York department store.

The book climbed into the best seller lists quickly and remained there longer than any other of the year, so it was perhaps inevitable that it should be filmed. Twentieth Century-Fox outbid rival studios \$100,000, and Jeanne Crain became the eldest daughter, Anne; Clifton Webb, the Dad of the tale, and Myrna Loy, the mother. Lamar Trotti, who helped to create *OX-BOW INCIDENT*, was the producer, and Walter Lang, who has been provoking laughter for years with pictures like *SITTING PRETTY*, the director.

Production

A camera crew filmed background footage around The Shoe on Nantucket Island, Mass., where the Gilbreths spent their summers, and in Montclair, N. J., their winter home where the mother, Dr. Lillian Gilbreth, still resides. Frank Bunker Gilbreth died in 1924.

Trotti and Lang added \$200,000 and 10 extra shooting days to the schedule to take care of reading writing and arithmetic for the child principals and their stand-ins. California law requires children under 18 working on movie sets to attend school for a minimum of three hours a day. Two teachers, a welfare worker and a nurse looked after the youngsters.

Not the least of the studio's problems centered around a search for a 1917 Pierce-Arrow, one of the star characters of the book, called Foolish Carriage. The studio finally located a Model 48 in Berkeley, California. "The more we hunted, the more desperate we became," said Director Lang. "The catch was that we had to have one in excellent condition—at least, good enough so that we could make it look new. We found quite a few old wrecks but none in top running order until we located

the one in Berkeley. Actually, we had more trouble in 'casting' the car than we did any of the characters."

Jeanne Crain as Anne

Jeanne Crain's role as a 16-year-old girl in *Cheaper by the Dozen* marked a return of the type of comedy she undertook in *Margie* and *Apartment for Peggy*, in decided contrast to her last portrayal, that of the Negro girl in Darryl F. Zanuck's *Pinky*—a performance that brought her the praise of critics, 6,000-odd letters a week from fans, and a nomination for an Academy Award.

To make her look 16 the studio gave her pigtails, cotton stockings, and 1920 blue middy outfits. "I do hope," she said, "that I grow up soon—on the screen. Here I am, married and the mother of two boys." As usual she played her role most of the time, whether she was before the camera or resting. She stood around on the set with her feet spread apart. When she sat down, she hooked a leg over the chair arm. She looked and acted 16.

"For me," she said, with pardonable exaggeration, "acting is almost like entering a monastic order in Tibet. I quit reading newspapers and magazines and gave up the radio. It's too easy to forget the character if you have the world on your mind."

She brought her two-year-old son, Paul, on the set one day, thinking he would enjoy playing with the children working in the picture. The trip, though, boomeranged. "After that, Paul thought," she said, "that I went to the studio every morning to play with the children and didn't care about him. His feelings were hurt."

The real Anne Gilbreth, Mrs. Robert E. Barney of Palo Alto, Calif., visited her on the set. "I'm flattered," said Mrs. Barney, that she's playing me. I only wish I had been that pretty at 16."

Clifton Webb as Dad

The announcement that Clifton Webb would play Dad brought protests from moviegoers who wanted him to con-

fine himself to being Mr. Belvedere. "They couldn't see me as the father of 12 children," said Webb, a confirmed bachelor. "But I welcomed the challenge. I may not be a family man, but I am an actor. I didn't have to be a killer to play a murderer in *Laura*. I didn't have to possess the acidulous temper of Alec Templeton to play him in *The Razor's Edge*."

Webb rid himself of his clipped, precise speech. He gave up his crew haircut, combing his hair pompadour style and dyeing it a faint red for the Technicolor camera. He put on 22 pounds (Frank Bunker Gilbreth was a corpulent man.) He learned to dance the toddle to the music of "Jada, Jada, Jing, Jing, Jing." Once an opera singer (he started his career in *Mignon*, *Madame Butterfly* and *La Boheme*), he sang such old numbers as "Memories" and "When You Wore a Tulip." For the sake of the picture, he even let a dog, Tramp, kiss him 20 times. "I came out here from the New York stage expecting to be kissed by Linda Darnell or Lana Turner," he said.

Mr. Webb has made a tongue-in-cheek appeal to the mothers of America to show him mercy. "Ever since I dumped the bowl of oatmeal on Roddy McCaskill in *SITTING PRETTY*, I have been called on for assistance in rearing the bubble-gum youth of the nation. Every time the mail man comes, he brings me letters from anxious mothers wanting to know by return airmail, special delivery, whether they should spank Junior or ask the police department to give him a good, stern lecture. Through no desire of my own, I have become probably the foremost child psychologist in the country."

He proved on the set that he may know more about child psychology than he will admit. He maintained good discipline. The children were quiet and well behaved. They called him Uncle Clifton and came to him with the funny papers to read, skates to fix, and buttons to be buttoned.

Myrna Loy as Mother

Myrna Loy returned from a 16-month stay in Europe to play the mother of the 12 children. The last film she made in Hollywood before her departure was *The Red Pony*.

The freckled, red-headed Oriental siren of not so many years ago, and later the "perfect wife" to William Powell in the *Thin Man* series, she is today the only woman statesman from Hollywood working with the United Nations Educational, Scientific and Cultural Organization which has its headquarters in Paris. She was one of the American delegates to a general conference recently and has been especially active in that branch of UNESCO which deals with mass communications—journalism, radio, films and the theater. During the making of *Cheaper by the Dozen*, she helped to organize a Holly-

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The Gilbreth family decides to take a ride in "Foolish Carriage," the family car. Scene from the new Twentieth Century-Fox picture.

wood film panel which will serve in an advisory capacity to UNESCO.

UNESCO'S work is unspectacular and doesn't attract nearly the attention that it should," she has said. "Naturally the debates before the main body of the United Nations are much more dramatic. But UNESCO is doing a constructive work which has as its goal a world where peace and plentifulness are not subjects to discuss but such accepted facts that no one thinks about them."

While she intends to devote herself to UNESCO, Miss Loy has no thoughts of retiring to the field of diplomacy. She hopes to be making movies for a long time to come. "I'm an actress always, but I am also a woman, and as a woman I'm vitally interested in the influence that UNESCO is exerting for a better world."

Others in the Cast

Red-headed Betty Lynn, whom 20th Century-Fox has put into the star mold, was chosen to play a southern girl, a friend of the Gilbreths. She was the baby sitter in *Setting Pretty*, the bride of *June Bride*, the daughter of Loretta Young in *Mother Is A Freshman* and the daughter of Fred MacMurray and Maureen O'Hara in *Father Was A Fullback*. She balked when 20th-Century-Fox wanted to turn her into a blonde. "Nature made me a red-head," was her stand, "and I'm not going to change nature."

Edgar Buchanan, who has added his rasping brand of comedy to many pictures became the doctor who removed the tonsils of the Gilbreths en masse on one occasion, a highlight of the book.

As Ernestine, the second oldest child and co-author of the book, Barbara Bates was cast as a 14-year-old-girl. A Denver girl, she has been growing with every picture. She started her career as a 19-year-old with Bette Davis in *June Bride*, played an 18-year-old opposite Danny Kaye in *The Inspector General* and has lost a year with each successive film.

The studio sent to New York for Mildred Natwick, who won new laurels in *Blithe Spirit*, to play the birth control advocate, Amelia Mebane, and signed Sara Allgood, the mother of *How Green Was My Valley*, for another supporting role.

Random Notes

Leon Shamroy, three-time Motion Picture Academy Award winner who last photographed *Prince of Foxes* and *Twelve O'clock High*, was cinematographer. . . The 1917 Pierce Arrow had more attendants than either Jeanne Crain or Myrna Loy. Two mechanics, a car polisher, a tire fixer and a water boy looked after the ancient vehicle.

To make certain that his players faked whooping cough correctly, director Lang signed Dr. Sarah A. Pearl, Beverly Hills physician, as technical advisor. She conducted whooping cough practice on the set. Tramp, a mongrel who plays the Gilbreth family's dog, was discovered in a city dog pound.

One player walked off the set in a huff. Clifton Webb was taking old-fashioned flash powder pictures. After the first flash boomed, three-year-old Tina Thompson stalked out, furious. She refused to come back and director Lang had to postpone the scene until later.

Clifton Webb hurt his hand when he spanked eight-year-old Anthony Sydes for one scene. Anthony had put a book in the seat of his pants. "I consider that, Anthony, a very low deception," said Webb. "Well, geminy, Uncle Clifton," Anthony protested, "the time you spanked me in *SITTING PRETTY*, I was black and blue." "That," said Uncle Clifton, "is beside the point."

The studio warned the 12 children, half way through the picture, to cease and desist from prompting their elders. "Every youngster on the set," said Lang, "knew the script backwards and forwards. It's disconcerting to an adult to have a six-year-old prompt him when he misses a line."

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Mention Dramatics

DRAMA FOR CHILDREN

By LOUISE C. HORTON

1751 Webb # 205
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This Department has for its purpose the advancement of the Children's Theatre Movement in America. Directors and teachers are urged to report to Miss Horton, for publication in this Department, news of their productions and other significant projects.

A Children's Theatre Week. That is the latest accomplishment of the Lakewood Children's Theatre, Lakewood, Ohio, under the direction of Virginia Woodsworth, January 23-30, 1950. Six performances were given from Wednesday matinee through Saturday evening "in order that a large number of youngsters can realize the benefits of a fine, wholesome dramatic play written FOR children and played by CHILDREN. The casts were composed of Lakewood Children's Theatre Wing members, who had earned their wings in the Lakewood Children's Theatre School, and who are now able to give a commendable performance for the delight and education of the child-audiences."

There were two additional performances (the final dress rehearsals) added to their schedule and presented for "all the orphans and under-privileged children of the community and two suburban communities . . . The reaction of those audiences was the highlight of the week . . . Most of them had never seen a play of any sort." Mrs. Woodworth also writes that the whole experiment was a great success.

The play chosen for presentation during Children's Theatre Week was *The Indian Captive*, by Charlotte Chorpennning. The cast played to over 3000 children in the eight performances.

When a children's theatre finds a home of its own, that's news. The Children's Experimental Theatre of Baltimore, Maryland, under the direction of Isabel Burger, has found one. It has acquired a hundred-year-old carriage house on a long lease which the young people have renovated and are using as a workshop during the season. It is the home of the creative drama classes, the rehearsals for the main plays, the parents' meetings, the Board and Committee meetings, the annual teachers' training course lectures (sponsored by the Education Committee of the Children's Experimental Theatre), and the meetings of The Sunday Nighters, a group of senior young people which meets on alternate Sundays to study some special phase of theatre.

This latter group plans for the year two symposia for an audience of local college drama students. These symposia will concern the study projects undertaken by the older group during the season.

On November 4, the Board of Directors of the C.E.T. sponsored a Parent-Education Night as part of American Educational Week activities. There was a lecture and a demonstration on the educational values of creative drama technique. The guests included agency

and youth center directors, educational leaders and parents.

There has been a re-organization of the administering body of the C. E. T. All subscribers, parents, children, and interested friends are now members of the Children's Theatre Association, Inc., which group directs the policies and runs the program of the Children's Experimental Theatre. It is hoped that this new and larger Board of Directors and Sub-Committees may be able to expand the program to bring other groups to Baltimore as well as to produce their own plays.

At Christmas time, the Children's Theatre presented their original version of Dickens' *A Christmas Carol*. This was the seventh year of this traditional production.

This report should encourage other groups to aim toward a building of their own. Having your own headquarters can enable you to increase your activities a hundredfold.

Along this same line comes a note from Mrs. Mark Kennedy, Children's Theatre Board President of the Children's Theatre of Richmond, Indiana. She writes: "We are in the process of

decorating and fixing up our own Children Theatre Playhouse, in which we will rehearse, construct scenery, and in general enjoy our own quarters."

This group opened its season in October with a production of *Cinderella*.

The Johns Hopkins Children's Educational Theatre presented three benefit performances in February for the March of Dimes. Their production was *The Willow Tree*, a Hungarian fairy tale by Nandor Pogany, presented with a double cast of thirty teenagers, in the Playshop on the Hopkins campus.

The performance of *The Willow Tree* followed a charming little dance-pantomime called *Moon Charm*, in which the characters were Narrator, Pierrot, Pierrette, Harlequin and Pulcinello.

Scenery was designed by Janet Feinblatt, the original musical score was by Helen Yoskowsky. Both plays were under the direction of Frances Carey Bowen, assisted by Phyllis Kanter.

The Goodman Theatre in Chicago is now training directors for children's theatre. These directors direct adult actors in a production designed for a child audience. A Master's Degree candidate may now offer such a production as a thesis, with proofs of study in child psychology, the aims and standards of children's work, etc., plus study of the period and culture of the play produced.

So far this year Goodman has produced *Marco Polo* and *Drum of Ahmad*, and *The Indian Captive*. Director is Charlotte Chorpennning.

Seattle, Washington, as usual more than normally active in children's theatre, has inaugurated a new policy — a column, *Playtime*, which appears each Friday evening in the Seattle Times. It is sponsored by the Seattle Junior Programs, Inc.

Muriel Mawer, Executive Secretary, writes that "one real result of the column has been the real cooperation obtained from the neighborhood movie theatre owners. We are now able to state that there is a special matinee for children in every neighborhood theatre in the area." That is a worthy accomplishment.

Playtime is a column which lists the Saturday matinees suitable for children to attend, both at the downtown and at the neighborhood theatres. Any stage offering acceptable for children is listed and described separately. Announcements of classes in creative dramatics and in theatre are also included.

Besides *Playtime*, the University of Washington's Adult Education Department, in cooperation with the Seattle Public Schools, the Seattle Council of Parents and Teachers, and Seattle Junior Programs, publishes a list of the best children's radio programs for weekdays, Saturdays and Sundays.

Both *Playtime* and the Radio Listening List are projects which might well be adopted by other children's theatres throughout the country.

PRODUCTION CALENDAR

Children's Theatre of Provo, Utah

Rumpelstiltskin
Little Women
Land of the Dragon
All Baba and the Forty Thieves or Sleeping Beauty

The Children's Studios of Speech & Dramatic Arts, Washington, D. C.

Alice in Wonderland, Dec. 3, 4, 10, 11, 18
Anne of Green Gables, April 29, May 11, 21
One-Acts to be presented in April:
Baba Yaga and the Dancing Bear
Market Day in Amsterdam
The Princess & the Players
The Owl and the Pussy Cat
Introducing Father Gender
The Jade Heart
The Queen of Hearts
Tim of Galway
Mary Poppins, May

Junior Theatre of Southern Oakland County, Royal Oak, Michigan

Little Red Riding Hood, October
Way Down Cellar, December
Peter, Peter, Pumpkin-Eater, February
The Clown Who Ran Away, May
Program of One-Acts, June

Milwaukee Municipal Children's Theatre

Pied Piper and Cinderella, Feb. 25
Emil and the Detective, Mar. 4
The Emperor's New Clothes, Mar. 11
Three Musicians and The Locket, Mar. 18
(a ballet)
Aladdin and His Wonderful Lamp, Mar. 25
Beauty and the Beast, April 1 (marionettes)

Strawbridge Ballet

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FOR YOUR SPRING PRODUCTION

HUCKLEBERRY FINN

by Mark Twain

Dramatized by Frank Whiting and Corinne Rickert

A gripping dramatization of this ever-popular and lovable story, held together through the intermissions by Huck's own narration, taken straight from Mark Twain.

When the play opens, Huck is discovered, leaning against a tree-trunk on the stage apron, sound asleep, his fishing-pole dangling in the orchestra pit. Awakened by audience laughter, he jumps up in alarm, hastily tries to hide behind the tree. Then, peering out cautiously, and encouraged by the audience, he commences his tale in Mark Twain's own words. The curtain opens behind him, and the narration fades into the first act, on Jackson's Island, where Huck is imprisoned in a crude cabin, and sees his way out, to make his escape on a raft down the river. Leading the audience through his maze of colorful adventures — his encounter with the two rascals, King and Duke, his rescuing the two orphan girls from their clutches, his uproarious attempts, with Tom Sawyer, to steal the runaway slave, Jim, out of captivity — Huck appears at each intermission to bridge the gaps in his story, carrying the first-person, Mark Twain flavor throughout.

Plays about two hours, needs four simple sets, calls for a cast of eight girls, eleven boys.

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The Children's Theatre of Cincinnati, Ohio, sponsored a lecture last September 19 at the Hotel Alms, with Agnes Haaga, director of creative dramatics at the University of Washington, Seattle, as the guest speaker.

This same group, on November 7-11, sponsored Mr. and Mrs. James Norris (James Norris, author of *Aladdin*, Children's Theatre Press) in an institute on creative dramatics.

The Children's Theatre of Cincinnati has a President, Vice-President, Recording Secretary, Corresponding Secretary, and Treasurer. Their committees are: public relations, radio, television, newspapers, entertainment bureau (runs column called "Fun-Fare" in the *Times-Star*), business and finance, a speakers' bureau, membership, and production (play reading, props, ushers, etc.)

Graduate students at the University of Minnesota Theatre Department are teaching classes in creative dramatics in two schools, and also in two Settlement houses. The trend, writes Kenneth L. Graham, director of children's theatre there, is definitely for more work in creative dramatics in the future.

The Syracuse University Children's Theatre has an interesting television program (fifteen minutes) called "Guess-a-Tale", in which they tell fairy tales in pantomime with scenery and

costumes. They also do radio shows over the campus station. Stanley Raiff is the director of the children's theatre, under the supervision of Professor Sawyer Falk.

This theatre presented *The Wizard of Oz* at Christmas time, an original drama with music, in nine scenes.

Note to those interested in ticket campaigns: The Children's Theatre of

Terra Haute, Indiana, conducts its ticket sale through the children themselves who are representatives for their schools for children's theatre. Approximately 1900 season tickets are sold for the three plays of the season. Children from county, city, and parochial schools are used in the productions. The theatre is under the direction of Mrs. Lillian Masters.



Scene from *The Elves and the Shoemaker*, a production of the North Junior High School, Waco, Texas, with Evelyn Hubbard as director. Children appearing in the picture are (left to right) Bob Bradshaw, David Patterson, and Kay Lee.

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A hit in New York and London. In the films by Paramount. It now challenges the best acting talent of the college and high school theatres.

The scene which stands throughout is a fascinatingly mysterious room in a palatial old house on Fifth Avenue, New York. Here one generation opposes the next in a drama of powerful emotion. The characters are seven men, five women.

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The Children's Theatre of Portland, Maine, sponsored, with the Portland Parks and Recreation Department, a special musical program by the Student Philharmonic Orchestra on February 11, 1950. The program included audience participation in singing patriotic songs. Children's Theatre student volunteers presented dances of the Washington and Lincoln eras, with only suggestive pieces of scenery. The program is reported as having been very successful. Miss Cate Thomas is Executive Secretary.

They plan a radio production of *Three Pills in a Bottle* for March. The trouping play *Pinocchio*, opens in the Portland area April 14 and 15 with subsequent trouping engagements during weekends to nearby cities and towns.

There is other trouping news this month. The Children's Theatre of Michigan State College, East Lansing, Michigan, under the direction of Miss Eleanor Chase, tours with two productions each year to the schools and communities near East Lansing. The production is handled by members of the class in children's theatre with assistance on crews from beginning theatre students.

The Pittsburgh Children's Theatre, under the direction of Grace Price, is trouping a professional adult company through Ohio, West Virginia and Pennsylvania, with a series of four productions. In the fall they presented twenty performances of *ALADDIN*.

Two plays a year are trouped to the public schools of Denver, under the sponsorship of Junior Entertainment, Inc. of Denver, Colorado. These are usually Junior League productions. Charles J. Downing is Executive Secretary. This is the ninth year of their activity.

(Notice: Producers of children's theatre plays are urged to report their activities to Miss Horton in time for the publication of her next report in the October issue of *DRAMATICS*. Miss Horton's address appears in the box heading shown on page 22. — EDITOR)

On The High School Stage

News items published in this department are contributed by schools affiliated with

The National Thespian Society

Cedar Rapids, Iowa

ROOSEVELT High School (Thespian Troupe 651): *What A Life*, *Twelfth Night*, *Paradise to Butte*, *Common Clay Court*, *A Young Man's Fancy*, *Cupid on the Loose*, *Young Lincoln*, *Chocolate Soldier*. Dramatics club meetings this season have been addressed by several outside speakers. Student programs have been devoted to acting problems. The season's activities have been highlighted by attendance at performances of *Ethan Frome* and *Blithe Spirit* presented by the Cornell College drama department. Students also attended a performance of the movie, *Hamlet*. Roberta Sheets has charge of dramatics. She serves as Thespian regional director for Iowa. Late in December Miss Sheets was elected chairman of the high school committee of the American Educational Theatre Association. —Carole Delaney, Secretary

Zanesville, Ohio

ZANESVILLE High School (Thespian Troupe 563): *Arsenic and Old Lace*, *We Shook the Family Tree*, *January Thaw*, *The Charm School*, *The Valiant*, *Submerged Printer's Ink*, *Antic Spring*. Under the capable leadership of troupe sponsor Ruth R. Denney, dramatics students are enjoying a lively season. One of the year's highlights was the presentation of scenes from *Arsenic and Old Lace* at a drama clinic held at Muskingum College. Meetings of the dramatics club are given to a study of make-up, reading of modern plays, and demonstration on acting. Other events of the season have included attendance at performances given in Columbus and at Denison University.

Roanoke, Va.

WILLIAM FLEMING High School (Thespian Troupe 570): *Mother Is a Freshman*, *That Crazy Smith Family*, *Lost Horizon*. A fourth major production will be presented in May with the senior class as sponsoring organization. A number of students are looking forward to their participation in the Thespian Eastern Dramatic Arts Conference to be held at York, Pa., on April 14, 15. History of the theatre, make-up and recent New York shows are among the subjects discussed this season. Several outside productions have been seen by students as part of their dramatics program for this season, with Thespian sponsor Genevieve Dickinson in charge. Mrs. Dickinson is Thespian Regional Director for Virginia.

Highland Park, Mich.

HIGHLAND PARK High School (Thespian Troupe 518): *Night Must Fall*, *I Remember Mama* (tentative), cutting from *A Street Car Named Desire*. The season has also included the production of several one-act plays by dramatics classes and Thespian members. Another interesting event of the season was the auditorium show given by the senior class in January. Dramatics students attended a program of readings presented by Charles Laughton. They are also attending performances of professional plays. Mrs. Gwen Young is serving as troupe sponsor and dramatics director this season. —Ed Werby, President

Houston, Texas

JOHAN H. REAGAN High School (Thespian Troupe 589): *Junior Miss*, *Suppressed Desires*, *Balcony Scene*, *Sunday Child*, *Color-*

Activities reported under this Department were sponsored by Thespian-affiliated high schools during the current school year. Titles of plays given to date are shown in italics. Additional reports will appear in our May Issue. — EDITOR

Conscious Conscience, Christmas play. The title of another major production to be given this season had not been chosen at the time of this writing. Meetings of the dramatics club are devoted to a study of current Broadway plays. Mrs. Jacquelyn Browning is serving as troupe sponsor. —Jack Gibson, Secretary

Pullman, Wash.

PULLMAN High School (Thespian Troupe 592): *Very Untruly Yours*. Two performances of this play were given early in November under the sponsorship of the senior class. Martha M. Knight is troupe sponsor.

West Liberty, Iowa

WEST LIBERTY High School (Thespian Troupe 599): *Home Sweet Homicide*, *The Christmas Apple*, *High Window*. Thespian of this school are sponsoring a series of outside talent programs which cover the whole year. Plans for this spring call for the production of the senior class play to be given the latter part of May. Dramatics club meetings are held monthly, with troupe sponsor Milton S. Wetzel in charge. As many as thirty students are expected to qualify for Thespian membership by the end of this season. —Jean Myers, Secretary

Danville, Va.

GEORGE WASHINGTON High School (Thespian Troupe 605): *Nine Girls*, *They Clear the Attic*, *Hansel and Gretel*, Christmas fantasy. One of the interesting events of the fall term at this school was given on December 5 by members of the dramatics class. The program on this occasion consisted of a dramatization of education in the State of Virginia. In place of dramatics club meetings this school has two credit courses in dramatics, as well as a credit course in stage construction. A number of dramatic students appear on the monthly radio program which the school presents monthly over Station WBMT. Among the plays students have seen performed this season by professional and community companies are *Elizabeth the Queen*, *Mary of Scotland*, *You Can't Take It With You*, *The Show-Off* and *Thunder Rock*. Credit for this lively program in dramatics goes to troupe sponsor Dorothy Fitzgerald. —Nancy Hawkins, Secretary

Gadsden, Ala.

GADSDEN High School (Thespian Troupe 607): *Take Your Medicine*, *Magnolia Blooms*, *The Christmas Angels*, *Christmas Bells*. Meetings of the dramatics club, held monthly, are frequently given to the presentation of one-act plays. About fifteen students are expected to qualify for Thespian membership by the end of the current season. Kathleen Draper has charge of dramatics. —Charles Love, Secretary

Vernal, Utah

UINTAH High School (Thespian Troupe 621): *Arsenic and Old Lace*, *Junior Miss*,

We Predicted

A YOUNG MAN'S FANCY, the comedy about life in a summer camp for boys and girls — that delighted Broadway audiences for one solid year* — would prove a sensation with high school groups from Maine to Hawaii.

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"The audience not only found it a great laugh, but also a show with an arresting message to parents, teachers and boys and girls. It is better than a trip to the psychologist... The lighting effects were beautiful, especially the night scenes and the camp fire... It was one of the most interesting and challenging plays I have ever done. The athletic department

thought the play was excellent. Our guidance department, of course, thought it was so true, and the audience had fun but food for thought. It is wholesome, boyish and just A YOUNG MAN'S FANCY."

—Eleanor A. Rush, Dramatics Director,
Merchantville High School, Merchantville, N. J.

"A natural for High School pupils. It will eventually be played by every High School group in the land, for the play has the wholesome, hilarious situations which are loved by every theatre audience in America."

—E. E. Curtis,
Professor, Kent State University



"The characters were so well drawn and the theme so true to life that it was a 'natural' for our cast. We appreciate being able to find a play so well adapted to the teen age and yet sufficiently adult to satisfy the public taste without offending the community ideals and moral standards. We wish more plays that satisfy these requirements were to be had."

—Marjorie V. Kemple,
Township High School, Fairbury, Ill.

"I have never produced a play with greater appeal for both young and old or where the rehearsals were so thoroughly enjoyed by the cast. We gave two evening performances to two full houses. Everyone loved it."

—E. Probstfield,
Drama Director,
Central High School, Crookston, Minn.

"I consider A YOUNG MAN'S FANCY to be one of the cleverest and most hilarious comedies ever presented here. Our various audiences, young and old just loved it. This is the type of comedy that amateur groups are looking for, and are so difficult to secure. I recommend it very highly."

—George H. Kahn, Supervisor, Newark Play Center
Newark, N. J.

"We engaged A YOUNG MAN'S FANCY for eight performances and ran it two extras, making ten in all. The play is excellent entertainment and was well worth producing... There is a moral to the play about 'smother love' which hit rather close."

—Ulmont Healy, Director,
Duluth Playhouse, Duluth, Minn.

"In my 16 years in the professional theatre and 8 years directing for Little Theatres I have not played in or directed a faster-paced vehicle. We whole heartedly recommend this play to any group."

—Martha Newton, Director
Lansing Civic Guild, Lansing, Mich.

"Our Cranbrook School, which in the last 20 years has produced 101 plays and among them many Broadway hits, also presented A YOUNG MAN'S FANCY. We found A YOUNG MAN'S FANCY to rank as high in entertainment and dramatic effectiveness as any play we've done. A YOUNG MAN'S FANCY is a must for every worthwhile dramatic group — for excitement, for insight, for superb theatre."

—Carl G. Wonnberger, President
Michigan Council of Teachers of English, 1949.

"A YOUNG MAN'S FANCY is the first play I have ever produced where the audience applauded before the curtain for various scenes out of sheer excitement to have the action progress."

—Hilda S. Leech, M.A., Director of Dramatics,
Indianola High School, Columbus, Ohio

10 boys and 11 girls — others may be added. 1 simple interior.

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**A YOUNG MAN'S FANCY by Harry Thurschwell and Alfred Golden is a first-rate laugh getter. Each time I see it. I laugh LONGER AND LOUDER. Good keen fun for the entire family."

—Robert Garland, New York Journal-American

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Say You Saw It In Dramatics



Scene from the semi-annual Thespian banquet held on January 6 of this year by members of Thespian Troupe 976 of the John Marshall High School, Los Angeles, Calif. Jane Crawley and Helen Topper, sponsors.

Our Town. Considerable attention this season has been given to a study of appreciation of the drama. The season has also included the presentation of several radio plays over a local station, including *Antigone*, *Camille*, *She Stoops to Conquer* and *Rip Van Winkle*. Ursel H. Allred has charge of the dramatics program.—Rita Curtis, Secretary

Crystal Lake, Ill.

CRYSTAL LAKE High School (Thespian Troupe 623): *Meet Me in St. Louis*, *Seventeenth Summer*, *Uncle Fred Flits By*, "1950 Amateur Show". The season has also included an exchange of programs (one-act plays) with nearby high schools. Attention has been given this year to the making of a satisfactory point system for students active in dramatics. Fourteen students have been honored with Thespian membership so far this season, with Ken Tarpley as troupe sponsor and dramatics director.—Jerry Sharp, Secretary

Auburn, Wash.

AUBURN SENIOR High School (Thespian Troupe 626): *Only an Orphan Girl*, *Tonight We Dance*. The year's program also included the production of short plays before grade schools. A number of dramatics students have attended performances given by professional and university theatre groups. A number of students are expected to qualify for

Thespian membership by the close of this school year, with Harriet J. Nelson as troupe sponsor.—Kenneth Wilson, Secretary

Spokane, Wash.

NORTH CENTRAL High School (Thespian Troupe 628): *Our Town*, *Carmen* (operetta), *Doll Shop*. Dramatics students have sponsored a teen-age radio show. A number of students have also attended performances given by the local civic theatre. The concluding production for this season will be *Life With Father*, scheduled for three performances early in May. Dramatics club meetings have been given to a study of motion pictures. Twelve students were granted Thespian membership in February, with troupe sponsor R. Drumheller in charge.—Diana Crow, Secretary

St. Mary's, Ohio

MEMORIAL High School (Thespian Troupe 629): *Henrietta the Eighth*, *Mother Is a Freshman*, *Heritage of Wimpole Street*, *Yes Means No*. Articles published in *DRAMATICS* magazine have been used as material for several meetings of the dramatics club this season. A number of students attended the drama clinic held at the Ohio State University on November 19. Another interesting highlight of the current year was the exchange program with members of Thespian

Troupe 473 of the Celina, Ohio, High School. Lillian Codington is serving as dramatics director.—Cleta Holtzopple, Secretary

Lakefield, Minn.

LAKEFIELD High School (Thespian Troupe 641): *Mother Is a Freshman*, *The Deception*, *That George Peach*. The Grade School Department sponsored a very successful performance of the operetta, *The Toys That Came to Life* late in December. Playwriting, make-up, and acting are among the subjects which are being considered at the regular dramatics club meetings. A number of Thespians from this school attended the University of Minnesota production of *Antony and Cleopatra*. Dramatics students were hosts to the district drama festival. Troupe sponsor Mildred Covey has charge of the dramatics programs.—Janice Chapman, Secretary

Manchester, Conn.

MANCHESTER High School (Thespian Troupe 644): *Dear Ruth*, scenes from *Little Women* and from *Alice in Wonderland*, musical comedy show for parents and teachers. Dramatics club meetings have been devoted to the study of a wide range of theatre subjects, including musical comedy, drama, dance, make-up, choral speaking and stagecraft. One of the season's thrilling experiences for dramatics students was their trip to the Broadway performance of *Miss Liberty*, under the supervision of Helen Page Skinner, troupe sponsor.—Phyllis Silverstein, Secretary

Jacksonville, Fla.

ANDREW JACKSON High School (Thespian Troupe 646): *Don't Darken My Door*, *Beau of Bath*, talent night, Senior Girls' Jubilee, and Christmas pageant. radio, make-up and staging are among the topics taken up at the regular dramatics club meetings. The years program has included attendance at several performances given by the Jacksonville Civic Theatre. Virginia Cheney has sponsorship of the troupe and directs dramatics at this school.—Mary Jane Webb, Secretary

Columbus, Ohio

S. T. MARY High School (Thespian Troupe 647): *Spider Island*, *Many Moons*, *While the Toast Burned*. Club meetings are given to the study of make-up and costumes, with Sister M. Rose Francis, O.S.F., in charge of dramatics.—Marilyn Rogers, Secretary

Rochester, Minn.

ROCHESTER High School (Thespian Troupe 650): *A Change of Heart*, given as an all-school play early in November. The Dramatics and Music Departments were joint sponsor of an original pageant, *Christmas Around the World*, given to a large audience on December 20. Thespian Regional Director B. E. Moeller directs dramatics at this school.—Jean McGhee, Secretary

Grants Pass, Oregon

GRANTS PASS High School (Thespian Troupe 651): *Murder in a Nunnery*, *Peg O' My Heart*. Pantomimes and readings have taken up much of the time given to dramatics club meetings this season, with sponsor Fern C. Trull in charge.—Neva Calloway, Secretary

Ellinwood, Kansas

ELLINWOOD High School (Thespian Troupe 659): *Demon in the Dark*, *Thanksgiving for Freida*. Second major production of the season, title not announced at the time of this writing, is scheduled for performance on March 28. The season so far has also included two original skits, *Thespian Fun*, and *Theater Manners*. Bi-monthly meetings of the dramatics club are given to the study of plays, voice, and Thespian projects. From ten



Scene from a new play, *Meet the Princess*, by Don Esler, as given by members of Thespian Troupe 89 of the Struthers, Ohio, High School with Oliver Davis as Director.

"(The) best play I have ever directed in my twenty years of directing was,

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a real play!" . . . L. A. GERNER, BOISE, IDAHO



Frederic March and Martha Scott in a scene from Warner Bros. "ONE FOOT IN HEAVEN."

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opposition and he is even threatened with expulsion from the ministry. Then, when Rev. Spence is to appear to present his case, he's sick — too sick to go. Young Hartzell, in no small difficulties himself, gets out of the local lock-up just in time, and his father is cleared in a finale that's tenderly moving and terribly funny. A humorous and inspiring play which has had an exceptionally enthusiastic reception.

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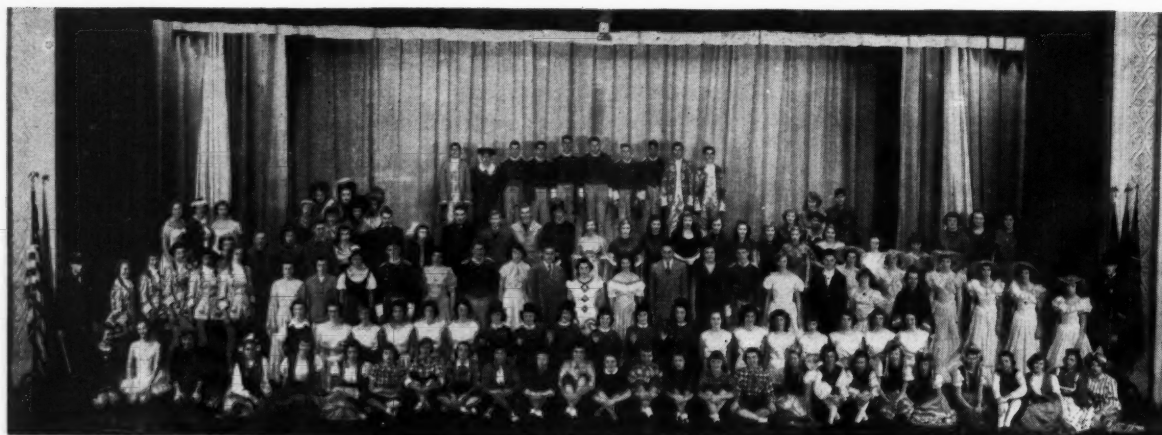
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Say You Saw It In Dramatics



Cast for the all-student frolic of 1949, **Double Trouble**, presented early in December, 1949, at the William Penn Senior High School, York, Pa., with Leon C. Miller as Director (Thespian Troupe 520.)

to fifteen students are expected to qualify for Thespian membership by the close of this season. June M. Mallory is serving as troupe sponsor this year.—*Louise Hiem, President*

Bristol, W. Va.

BRISTOL High School (Thespian Troupe 667): Two major productions, *Seventeen* and *Kentucky Sue*, have been presented so far this season at this school with Gladys R. Vincent as director. *Seventeen* was given early in November under the sponsorship of the junior class, while Thespians and the Music Club served as joint sponsors for the operetta, *Kentucky Sue*.

St. Martin, Ohio

BROWN COUNTY URSULINES (Thespian Troupe 668): *The Child of Peace*, *The Littlest Angel*, *The Stone in the Road*, *Too Many Marys*, *False Fernando* (musical production). A major event of the spring term will be the production of *Career Angel* or *Marie* (original play) with Thespians and members of the dramatics club as sponsors. Dramatics students have broadened their dramatics program this season by presenting performances for neighboring meetings of literary and social clubs. A number of students have also attended performances of professional plays and outstanding films presented in Cincinnati. Sister Miriam has charge of dramatics.—*Mary Jane Heider, Secretary*

McAllen, Texas

MCALLEN High School (Thespian Troupe 769): *The Importance of Being Earnest*, *Carol of the World*. A number of other plays are being presented by various school clubs. The dramatics class will present a one-act play as part of the spring semester program. Dramatics club meetings, held twice a week, are devoted to the study of acting, directing popular plays, make-up, costuming, voice and diction. Fifteen students are expected to qualify for Thespian membership. Gloria Jean Wingert is directing the season's dramatics activities.—*Jackie Fross, Secretary*

Mt. Morris, Mich.

MT. MORRIS High School (Thespian Troupe 673): *The Taming of the Shrew*, *The Other Little Mustard Seed*, *The Fatal Quest*, *The Pot-Boiler*, *Shakespeare Streamlined*. Thespians are taking a prominent part in all major theatre productions given this season, with troupe sponsor Barbara Jean White in charge. Make-up, stagecraft, art of presenting dramatic monologues, costumes and the dance are among the subjects which are receiving attention during dramatics club meetings. Added interest to the years program in dramatics was created by attendance on the part of several students at the drama clinic sponsored late in October by the University of Michigan.—*Helen Brayton, Secretary*

Cold Spring, Minn.

ST. BONIFACE High School (Thespian Troupe 674): *Song at the Scaffold*, declamation festival, one-act play festival, radio program. These activities were all presented during March in observance of international Theatre Month, with Sister Michaela, O.S.B., in charge. Of particular interest were the plays given in the drama festival. Each cast presented the play it considered best for the purpose of making audiences appreciate more fully how other people live, think and dream.

Norwich, N. Y.

NORWICH High School (Thespian Troupe 676): *Martha* (operetta given in conjunction with the Music Department), *Christine Finds Christmas*, program or three one-act plays given late in February, musical revue scheduled for the latter part of April, and original senior class pageant, scheduled for production in June. Bi-weekly meetings of the dramatics club are devoted to the study of make-up, acting and play reports. Several students are expected to receive Thespian membership by the close of this season. Noreen A. Carey has charge of Thespian activities.—*Vida Carson, Sec'y-Treas.*

Caldwell, N. J.

MT. ST. DOMINIC Academy (Thespian Troupe 683): *Putting Christ in Christmas*, *The Room Upstairs*, *They Tried Him With Pie*, *Of all Things*, *Where's That Report Card*, *Salute to 1950*, *Pride and Prejudice*. Subjects discussed at the weekly dramatics club meetings include scenery, lighting, current plays and properties. A number of students present reports on plays they have seen. About ten students are expected to receive Thespian membership this season, with Sister M. Catherine Denis as troupe sponsor and dramatics director.—*Patricia Brunetto, Secretary*

Trenton, Mich.

SLOCUM TRUAX High School (Thespian Troupe 687): *Take My Advice*, *On Borrowed Time*, scenes from Shakespearean plays. The school operetta, to be presented in April under the sponsorship of the Glee Club, had not been chosen at the time of this report. About one hundred students from this school attended the performance of *Julius Caesar* given by the Margaret Webster Company at the Ypsilanti, Michigan, High School. Make-up and Shakespeare tragedies are among the subjects studied during dramatics club meetings. Cyril F. Leiter directs dramatic activities at this school.

Camden, Ark.

CAMDEN High School (Thespian Troupe 689): *Perfect Idiot*, *What A Life*, *The Valiant*, *Suppressed Desires*. One of the extremely interesting subjects studied during

dramatics club meetings held this season was early American musical comedies. Other activities included pantomimes, impromptu speaking and make-up. Members of the Thespian troupe made up an entire cast for the Lions Club's all-male revue presented early in December. Thespians also did the make-up for the Junior Chamber of Commerce show. A lively dramatics program at this school is directed by troupe sponsor Mary Lou Parker.—*Charles Haynill, Secretary*

Spartanburg, S. C.

SPARTANBURG High School (Thespian Troupe 696): Two performances of *Years Ago* were given by the dramatics club on November 17, 18, with troupe sponsor Mrs. C. E. Sandrum as director. Other major productions are scheduled for this spring, although a selection had not been made at the time of this writing. The role of the high school theatre in training for effective citizenship in the community was given considerable attention at the dramatics club meetings. A large group of dramatics students attended a performance of the *Winslow Boy* early in November, with Mrs. Sandrum in charge.—*June Gunnell, Secretary*

Creston, Iowa

CRESTON High School (Thespian Troupe 697): *Ah Men*, *Wings of the Morning*, *In Gay Havana*. The season also included a Christmas program and several one-act plays. The year will come to a close in May with the production of the senior class play, title to be reported later. Monthly dramatics club meetings are given to the study of plays given in nearby communities, with special attention given to such matters as voice, acting, make-up and pantomime. Nearly thirty students are expected to receive Thespian membership by the time the year's program comes to a close. The school's dramatics program is under the vigorous leadership of Bess Hayak.—*Beverly Ford Secretary*

Cleveland, Ohio

BROOKLYN High School (Thespian Troupe 599): *Arsenic and Old Lace*, *Papa Is All*, annual one-act play festival. This season will close with a third production to be given by the dramatics club on May 5. The study of stage sets, lighting, make-up and play selection is receiving much attention this season, with troupe sponsor Georgiana Skinner in charge. Fourteen students attended the drama clinic held during the fall at Kent State University. Several students saw performances of *Harvey* and *As You Like It* at the Cleveland Playhouse. Another event of this season will involve several students participating in the state one-act play festival.—*Wayne Christner, Secretary*

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Orange High School, Orange, New Jersey
Toronto High School, Toronto, Ohio
Minerva Village School, Minerva, Ohio
Kittanning High School, Kittanning, Pa.
New Castle High School, New Castle, Pa.
The Peoria Players, Peoria, Illinois
Union High School, Whittier, California

Hawthorne High School, Hawthorne, N. J.
Eureka High School, Eureka, Illinois
North Tarrytown High School, North Tarrytown, N. Y.
Sioux City High School, Sioux City, Iowa
Lakewood Players, Lakewood, Ohio
Ogdensburg Free Academy High School, Ogdensburg, N. Y.
Waukesha Junior and Senior High School, Waukesha, Wisc.
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to an attractive, somewhat older man, who, trying hard to be fair and give Jenny a chance to meet eligible youngsters, almost risks losing the girl he really cares for. But it turns out that this man has been Jenny's choice from the very first. Her consenting to go out with an amusing but somewhat over-enthusiastic follower of jive, has been in the line of duty, and the young man's amusing antics end up by boring her. The whole play is made doubly attractive and amusing by the presence of several young girls and the young boy above mentioned, all of whom somehow manage to make Jenny "hep." Or, rather, so they think, since Jenny remains to the end a very lovely, simple and attractive girl, and her union with the man she loves is a proper solution to all the plots and plans of the various characters.

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Initiation ceremony at the Istrouma High School, Baton Rouge, La. Agnes Nelson, troupe founder and sponsor. Members of Troupe 504 of the Baton Rouge Senior High School, with Regional Director Alma Belle Womack in charge, assisted with the installation.

Tipton, Iowa

TIPTON High School (Thespian Troupe 701): *Our Hearts Were Young and Gay*, *Bishop's Candlesticks*, *Happy Journey*, *There Was a Crooked Man*, *Dickens' Christmas Carol*. Especially interesting to students was the production of *There Was a Crooked Man*, by Richard Corson, given in connection with a program presented by the author at this school. A number of Thespians have attended performances given at the State University of Iowa Theatre. Margaret Coddington is directing dramatics this season.—Virginia Holland, Secretary

Hilo, Hawaii

HILO High School (Thespian Troupe 707): *A Young Man's Fancy*, *Red Carnations*, *Imagine That*, *Just What the Doctor Ordered*, *A Night at an Inn*, *One of Us*. The fall term also included the presentation of plays for the Christmas Seal Drive. Dramatics students have also taken a prominent part in the presentation of weekly radio programs. Thespians present a weekly program entitled *Hawaiian Legends* over station KIPA. Another extremely interesting project is the "Usherette Club" sponsored by Troupe president Jill de Silva for the purpose of training girls in ushering. This vigorous dramatics program is directed by troupe sponsor Loleta M. Moir.—Nora Conant, Secretary

Trenton, N. J.

CATHEDRAL High School (Thespian Troupe 710): *The Firefly* (operetta given by all dramatics and music groups in school). The season has also included a Christmas program and several student assemblies. Special emphasis this season has been given to radio script writing as preparation for performances over a local station. Dramatics activities are under the direction of Sister Mary Anselm.—Agnes Harcar, Secretary

Kingsford, Mich.

KINGSFORD High School (Thespian Troupe 713): *Charley's Aunt*, *Box and Cox*, United Nations Pageant, scene from *Antigone*, night club floor show, minstrel number, bit of vaudeville. Plans for the organization of a marionette club were begun after the Christmas Season, with troupe sponsor John A. Romstad in charge. Another highlight of the current season was the Christmas program sponsored jointly with students of the Iron Mountain High School drama and music department. Under Mr. Romstad's leadership students have taken a new interest in dramatics.—Grace Anderson, Secretary

Washington, Indiana

WASHINGTON High School (Thespian Troupe 725): *Best Foot Forward*, Coun-

try *Slicker*, *The Tiger's Claw*, *Sparkin'*, *Revue Minature*, *Showboat Follies*, *Circus Follies*. Dramatics club meetings have been given to a study of scene design, directing, make-up and casting. Last season Thespians from this school presented *The Wonder Hat* as part of a one-act play demonstration at the Ball State Teachers College, with James A. Purkhiser as director. Dramatics students are presenting a daily fifteen-minute radio program from the high school studio.

Amherst, Ohio

AMHERST High School (Thespian Troupe 730): *Go West Young Man*, *The Birthday of a King*, *Story of a Town* (an original show given in observance of International Theatre Month). Under the leadership of troupe sponsor Margaret Egeland, a number of students have been privileged to attend several outstanding theatrical performances including *Androcles and the Lion*, at the Karamu Theatre in Cleveland, and *As You Like It* with Katherine Hepburn. A special delegation of students saw the performance of *The Barretts of Wimpole Street* with Susan Peters. Students have won first place honors in local and county contests. Interest in dramatics is extremely high among students this season.—Jenny Lach, Secretary

West Reading, Pa.

WEST READING High School (Thespian Troupe 749): *Mother Is a Freshman*, *A Green Christmas*, *Jeanie* (operetta). Among the subjects which dramatics students are studying at their regular meetings are history of the drama, pantomime, voice and diction, stage terms, history of Costumes, make-up and stage models. This season's activities are capably directed by troupe sponsor Margaret D. Brunner—Gerald Busch, Secretary

Kirkwood, Mo.

KIRKWOOD High School (Thespian Troupe 748): *Quiet Summer*. Two highly successful performances of this play were given on November 18, 19, with troupe sponsor Robert A. Smith directing. Two performances will also be given of the senior class play scheduled for presentation in May. Make-up, voice and costuming are among the subjects assigned for study at dramatics club meetings.—Shirley Stretter, Secretary

Beckley, W. Va.

WOODROW WILSON High School (Thespian Troupe 754): *Cuckoos on the Hearth*, *Dear Ruth*. At the time of his report plans were also being made for the presentation of a patriotic pageant to be given in February by the dramatics club. Plans were also being made for the troupe's entry in the district drama festival scheduled for March

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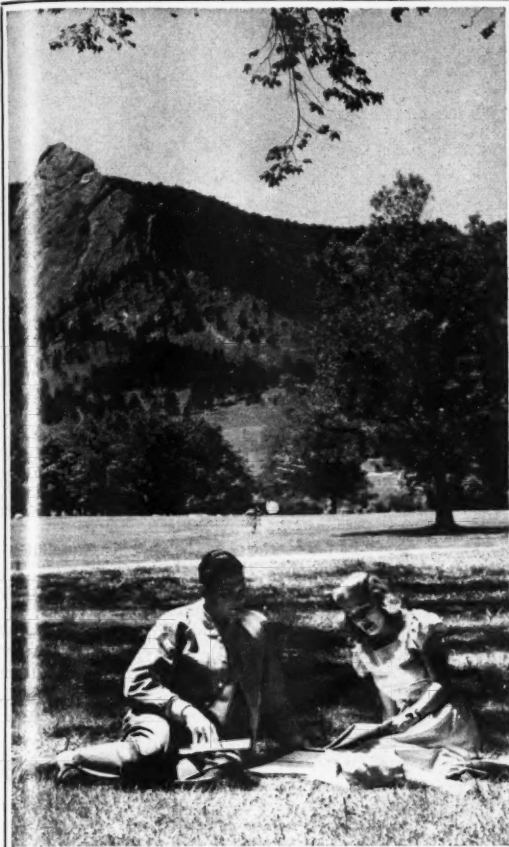
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Informal Rehearsal



18 at the Concord College. The troupe presented the play, *Special Guest*, with sponsors Mary Vass and Angeline Saunders as directors. Dramatics club meetings this season have stressed work on pantomime and vocal expression.

Progress-Harrisburg, Pa.

SUSQUEHANNA TOWNSHIP High School (Thespian Troupe 755): *Charley's Aunt*, *Now Is the Time*. At the time of this report plans were being made for the production of at least six one-act plays and a three-act play this spring, with troupe sponsor William M. Speg directing. Make-up, scenery construction and one-act plays are among the subjects to which dramatics students are devoting their regular meetings.

Torrington, Wyo.

TORRINGTON High School (Thespian Troupe 757): *January Thaw*, *Hugo in a Hurry*, *The Fight Before Christmas*. Other activities planned for the remainder of this season call for the presentation of contest plays, performance of a school assembly play, and staging of the senior class play. About twenty students are expected to receive Thespian membership by the close of the current year. Monthly dramatics club meetings are spent on reading and discussion of plays. Mrs. Leon C. Ebenhahn has charge of the dramatics program this year.—*Jackie Barker, Secretary*

De Kalb, Ill.

DE KALB TOWNSHIP High School (Thespian Troupe 756): *We Shook the Family Tree*, *A By-Line for St. Luke*, *Murder in the Family*, *Say Uncle*, *Balcony Scene*. The year's program also calls for the senior class play to be given late in April. Dramatics club meetings are held twice a month under the direction of troupe sponsor Helen E. McKinzie. At

these meetings stress is being placed upon the reading of plays and the study of make-up, lighting and staging.

Minneapolis, Minn.

UNIVERSITY High School (Thespian Troupe 763): *The Pot-Boiler*, *Box and Cox*, *Tiger of the Purple Hills* (original play), *The Man Who Came to Dinner*. The production of four one-act plays in foreign language is scheduled for sometime in May. The dramatics club meetings are held several times a month under the direction of troupe sponsor Arthur Ballet. Charter members of this troupe are trying to make of their troupe not only an organization that honors those students who do outstanding work in dramatics, but also a club which renders outstanding service to the school. As a result of this effort the troupe has

THESPIAN TROUPE MAKES LIFE MAGAZINE

Supreme joy was the order of the day for students of the Winchester, Massachusetts, High School when word reached troupe sponsor Thomas A. Morse that *LIFE* magazine for March 13 would carry nine full pages of pictures and commentary on their production of *MOTHER IS A FRESHMAN*, given under joint sponsorship of the junior and senior classes. More excitement prevailed when copies of *LIFE* arrived showing many of the rehearsal scenes, including one showing director Morse sprawled in an auditorium seat, just as Broadway directors perform, giving instructions to the cast. Out of this production twelve students were honored with Thespian membership. Mr. Morse promises to tell readers of *DRAMATICS* all about his experiences in working with *LIFE* photographer Yale Joel. We plan to publish his article in our May issue.—**EDITOR**

planned several all-school assemblies. Members have also cooperated with the music department on the production of a Christmas pageant. New Thespian members will be elected after the production of the senior class play. *The Man Who Came to Dinner*, late in March.—*Tinka Hornberger, Secretary*

Urbana, Ohio

URBANA High School (Thespian Troupe 772): *That Brewster Boy*, *We Shook the Family Tree*, *The Whole Town's Talking*, *Mushrooms Coming Up*. Plans for productions to be given this spring were not ready for announcement at the time of this report, although the schedule called for participation in a drama tournament and an exchange program with a neighboring high school. Mrs. Lewis Inskeep directs dramatics.

Carlsbad, New Mexico

CARLSBAD High School (Thespian Troupe 775): *The Little Foxes*, *Dark Wind*, *The Echo*, *The Bond Between*. Dramatics students have devoted part of their time this season to a study of the living theatre in America and occupational opportunities for people interested in acting in the professional theatre. Several students attended a performance of *The Little Foxes* given by the San Angelo Junior College last November. Dramatics students are now making plans to participate in the drama festival which will be held at the New Mexico Western College early in April. Nicholas J. Kockler is directing Thespian and dramatics activities.

Springfield, Oregon

SPRINGFIELD High School (Thespian Troupe 786): *Winter Sunset*, *Minor Miracle*, *The Mad Breakfast*, *Dumb Dora*. One of the highlights of this season was the formal Thespian initiation ceremony held on February 9 for troupes from the high schools at Cottage

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Mention Dramatics



Scene from a production of *Years Ago* staged by members of Thespian Troupe 885 at the Bayless High School, St. Louis, Mo., with Estelle Elmore as director.

Grove, Florence and Eugene. Twenty-two members of Troupe 786, with Regional Director Mabel Marie Ellefson in charge, attended the drama conference held at the University of Oregon, February 10, 11. On February 16 Thespians sponsored a local performance of the University of Oregon Players in *The Bishop Misbehaves*. Invitations at the time of this writing had been extended by Mrs. Ellefson to a number of Oregon schools to enter plays in the one-act play festival scheduled for March 24 at Springfield. Mrs. Ellefson is doing outstanding work in arousing interest in Thespian activities among the high schools of her state.

Minot, N. Dak.

MINOT High School (Thespian Troupe 791): *Cinderella*, *She Stoops to Conquer*, *Outward Bound*, *Minstrel Show*. Meetings of the dramatics club, under the direction of troupe sponsor Norman Kisselbaum, are given to extensive work in stage settings and costumes.

Cleveland, Ohio

JOHN ADAMS High School (Thespian Troupe 795): Activities for the first semester at this school included the production of *Ile*, *Chatter*, *Message from Kufu*, *Party Nite* and *Juliet and Romeo*, with Lucile Mobili as troupe sponsor. The greater part of the semester was given to the study and production of one-act plays. A number of students attended the performance of *Romeo and Juliet* at the Cleveland Playhouse.—Harvey Lewin, Secretary

Ysleta, Texas

YSLETA High School (Thespian Troupe 799): *Our Hearts Were Young and Gay*, *The Tiger's Claw*, *Wilbur Faces Facts*, *Three Dying Swans*. Several students and sponsor Roy C. Chambliss attended the production of *The Male Animal* staged "in the round" by the Texas Western College at El Paso.—Joyce Godwin, Secretary

Ardmore, Pa.

LOWER MERION High School (Thespian Troupe 801): *We Shook the Family Tree*, *January Thaw*, *The Desert Shall Rejoice*. The Showpeople dramatics club which presents most of the plays at this school also presented a special program of selections from the plays of Shakespeare early in November, with troupe sponsor Anita M. Taylor in charge. The same group observed International Theatre Month in March and at the time of this writing were making plans for the trip to the Thespian Eastern Regional Conference to be held at

York, Pa., on April 14, 15. Several students attended the formal installation ceremony for Thespian Troupe 1000 at the Upper Darby, Pa., High School. A number of students saw the performance of *The Man Who Came to Dinner* with Monty Wooley. Students are enjoying a lively season in dramatics this season under the able direction of Miss Taylor.—Joan Fetting, Secretary

Mt. Vernon, Ill.

MOUNT VERNON High School (Thespian Troupe 804): *The Night of January 16th*, *Jane Eyre*, *Arsenic and Old Lace*, *Ladies of the Mop*, *Red Roses*, *Which Is the Way to Boston?* *When the Stars Fall*, *Hot Lemonade*, *Rio Rita* (operetta), Christmas program, puppet show. Stagecraft, make-up, acting techniques, modern plays, readings and theatre personalities are among the subjects to which dramatics club meetings are being devoted this season. This school also sponsors several radio programs each season. Much credit for the sponsorship of this vigorous schedule of activities in dramatics goes to troupe sponsor Sanford D. Bodger. Eleven students had received Thespian membership by the time this report was made.—Marilyn Endicott, Secretary

Shaker Heights, Ohio

SHAKER HEIGHTS High School (Thespian Troupe 815): *A Murder Has Been Arranged*, *Our Town*. A third major production, with title to be announced later, is scheduled at this school for May 26, with troupe sponsor Robert R. Crosby directing. Semi-monthly meetings of the dramatics club are devoted to student production of one-act plays. Fifteen students are expected to receive Thespian membership by the close of the current season.—Joan Rau, Secretary

Scottsbluff, Nebr.

SCOTTSBLUFF High School (Thespian Troupe 819): Two performances of *Ever Since Eve* were given in November under the sponsorship of the junior class, with troupe sponsor Jane Smith directing. Other productions for this season included *One Foot in Heaven*, *Pink and Patches*, *The Terrible Meek* and the operetta, *Prince of Pilsen*. Subjects discussed at the monthly dramatics club meetings have included one-act, rhythm skits and occupational opportunities in the theatre. About forty students are expected to receive Thespian membership this season as a result of their work in dramatics.—Marion McCulloch, Secretary

Wheeling, W. Va.

TRIADPHIA High School (Thespian Troupe 820): *Mother Was A Freshman*,

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I Was a Fool, The McIntosh Sisters, Christmas play, talent show. At the time of this writing plans were being made for the troupe's entry in the district drama festival scheduled for April 1 at West Liberty College. Much attention has been given this season to the study of plays, stage techniques, make-up, voice and diction, with troupe sponsor Mary A. Erskine in charge. Dramatics students have also participated in several off-campus activities including a Junior Town Meeting Program and a radio program in observance of National Education Week.—Shannon Haugh, Secretary

Tacoma, Wash.

CLOVER PARK High School (Thespian Troupe 821): *Strange Boarders, We've Never Lost a Father—Yet!*, Christmas pageant. How to select one-act plays and famous actors and actresses are among the subjects to which study time has been given this season, with troupe sponsor Virginia G. Heildbreder in charge.—June Marie Sutherland, Secretary

Spaulding, New Hampshire

ROCHESTER High School (Thespian Troupe 823): *Meet Me in St. Louis, What a Life, What Never Dies, Pot Luck, Caleb Stone's Death Watch*, mock radio broadcasts. Dramatics club meetings are devoted to radio activities in connection with Station WWHN and to the study of make-up and stagecraft. Late in February a number of Thespians from this school attended a performance of *The Wisteria Tree*, with Helen Hayes, given in Boston. At the time of this report Thespians and other dramatics students were making plans for entry in the New Hampshire High School Drama Festival scheduled for March 25. All dramatics activities at this school are directed by troupe sponsor Nedra Small.—Beverly Campbell, Secretary

McAlester, Okla.

MCALISTER High School (Thespian Troupe 826): *Your Face Is Familiar, Why I Am a Bachelor, Mr. Pim Passes By, Purple Door Knob, The Valiant*. Several students will qualify for Thespian membership this season as a result of their participation in these plays. Mrs. J. E. Christopher is director of dramatics and troupe sponsor.—Martha Pierce, Secretary

Bakersfield, Calif.

BAKERSFIELD High School (Thespian Troupe 824): *Years Ago, Junior Miss, June Mad, You're Fired, The Idlings of the King, The Ghost Story, Did You Say Mink? Girl Crazy* (musical show). Meetings of the dramatics club are given to a study of various projects sponsored by Bakersfield Community Theatre. One of the social projects of the fall term was a reception given by Thespians for members of the cast for the production of *Years Ago*. At least sixteen students are ex-

pected to qualify for Thespian membership by the close of school this year. Theora Bartholomew is directing a lively schedule of dramatics activities this season with Thespians co-operating.—Karen Lovett, Secretary

Shelton, Wash.

IRENE S. REED High School (Thespian Troupe 831): *Hope of the Earth, Red and Christmas Whappers, It's Never Too Late, Nothing But the Truth, The Ellison Shoemaker, Rumpelstiltskin, You Can't Take It With You! The Whole Town's Talking*. This well-rounded program in dramatics is ably directed by troupe sponsor Ollie Cleveland. As a result of these and other dramatics projects a large number of students are expected to qualify for Thespian membership by the close of this season. Troupe meetings are devoted to the discussion of projects proposed for action.

Tallmadge, Ohio

TALLMADGE High School (Thespian Troupe 832): *January Thaw*. At the time of this report a program of three one-act plays was being prepared for presentation early in February. Plans were also being made for a three-act play to be given on April 14, 15, and for two one-acts to be presented as part of an exchange program. Thespians act as advisors to the younger members of the Tallmadge Theatre at this school. They are also active in the study of stage designs. About sixteen students are expected to qualify for membership in the troupe by the end of the year, with William D. Plant, Jr., as troupe sponsor.—Josephine Vydra, Secretary

Parma, Idaho

PARMA High School (Thespian Troupe 835): *June Mad, One Foot in Heaven, Tish*. Dramatics club meetings this season are being devoted to the discussion of plays, with troupe sponsor Mrs. S. A. Crockett in charge. Several new members are being added to the troupe roster this season as a result of work done in dramatics.—Marjorie Hartman, Secretary

Newberg, Oregon

NEWBERG High School (Thespian Troupe 859): *You Can't Take It With You, Lost Elevator, Crazy, Roughly Speaking*. Activities for this spring include the production of an operetta to be given under the sponsorship of the Music Department. Florence Huckleberry has charge of dramatics at this school. Miss Huckleberry is also serving as troupe sponsor.

Jefferson City, Tenn.

JEFFERSON CITY High School (Thespian Troupe 862): *We Shook the Family Tree*. Dramatics club meetings are held monthly under the direction of Mrs. Joe A. Chapman. About a dozen students are expected to qualify for Thespian membership this season.—Margaret Farrow, Secretary

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Tomah, Wis.

TOMAH High School (Thespian Troupe 848): *Pink and Patches*. At the time of this report plans were being made for the production of a one-act play in March or April and a three-act play in May. Dramatics club meetings are held weekly with troupe sponsor Vida Mae Gilbertson in charge.—Evelyn Nelson, Secretary

Genoa, Ill.

GENOA-KINGSTON High School (Thespian Troupe 967): *The Moonstone*, Christmas program. At the time of this report Thespians were making plans for the production of three one-act plays, with Audrey D. Soli as troupe sponsor. Meetings this year have been devoted to the study of make-up and stage settings. Dramatics students are sponsoring a local speech contest as part of their program for the season.—Gloria Vetter, Secretary

Set for the production of *The Barretts of Wimpole Street* presented by Thespian Troupe 122 of the Newport News, Va., High School. Directed by Dorothy M. Crane.



Brazil, Ind.

BRAZIL High School (Thespian Troupe 872): *Seventeenth Summer*, *We Shook the Family Tree*, *Balcony Scene*, *The Bridge Wore Red Pyjamas*, *Another Beginning*, *Stuffed Owls*. A third major production, scheduled for April 20, 21, had not been chosen at the time of this report. Thespians are now making plans for the all-school variety program to be presented on May 11, 12. Some attention is being devoted this season to the study of arena theatre. A number of students participated in the Western Indiana Conference contest held on November 30. Juanita Shearer has charge of dramatics this season.—Joyce Sombeil, Secretary

Spokane, Wash.

MARYCLIFF High School (Thespian Troupe 881): *Lute Song*, *Summons of Sarel*, *White Queen — Red Queen*. Thespians sponsored a Press program in October, a program in observance of National Drama Week, and are now making plans for a Dad-Daughter night program to be given in April. Play production, interpretative reading and history of drama are among the subjects dramatics students are considering this season, with Sister Mary Stilla in charge. Dramatics students of this school are also active in various speech contests.—Shirley Bender, Secretary

Oroville, Wash.

OROVILLE High School (Thespian Troupe 898): At the time of this report plans were being made for the production of two full-length plays to be given this spring under the sponsorship of the junior class. Plans were also being made for a program of three one-acts to be sponsored by sophomores and Thespians. Several special meetings have been held this year in addition to the regular monthly meetings of the dramatics club. Repairing stage flats, play production, make-up, costuming and acting techniques are among the subjects considered at these meetings, with troupe sponsor Mariann C. Birch in charge.—Donna Douglass, Secretary

Farmville, Va.

FARMVILLE High School (Thespian Troupe 890): *Moonshine*, *Halves*, *Nativity*, *All the River*, *The Hand-Me-Down Heart*, *Along Came Harriet*, *Betty Behave*. Plans are now being made for the production of the junior-senior plays to be directed by the school principal. About ten students are expected to receive Thespian membership this year under the direction of troupe sponsor Eleanor H. Hall. Dramatics club meetings are held weekly.—Lois Hubbard, Secretary-Treasurer

Nebraska City, Nebr.

NEBRASKA CITY High School (Thespian Troupe 900): *You Can't Take It With You*, *Our Town*, *Evening of Shakespeare*. At the time of this report plans were also being made for the production of four one-act plays. Approximately ten students are expected to earn Thespian membership this season. Dewey Ganzel is serving as troupe sponsor. Dramatics club meetings, held weekly, are devoted to the study of make-up and discussion of professional productions.—Nancy Fouts, Secretary

Midland, Mich.

MIDLAND High School (Thespian Troupe 902): *The Imaginary Invalid*, *A sign Unto You*. The local press gave high rating to the acting done by those who appeared in the production of *The Imaginary Invalid*: "The entire cast showed an intelligent interpretation of parts that must have been entirely foreign to its experience, and the novelty of the plot brought enthusiastic applause from the audience." The play was directed by Leitha V. Perkins, troupe sponsor. Plays being produced this spring will be reported at a later date.—Janet Casey, Secretary

Pierce, Nebr.

PIERCE High School (Thespian Troupe 901): *We Shook the Family Tree*, *Why the Chimes Rang They Cannot Return*. Other plays planned for production this spring will be reported later. About ten students will qualify for Thespian membership this season, with Dorothy Ann Koepel as troupe sponsor.—Gerald Weber, Secretary

Cayuga, Ind.

EUGENE TOWNSHIP High School (Thespian Troupe 905): *A Little Honey*, *Between Dances*, *The Blackstone Case*, *Where's That Report Card*, *Dinner for Threshers*, *Cabbages*, *More Perfect Union*. Dramatics club members sponsored a program honoring James Whitcomb Riley early in the fall. Fourteen students from this school had season tickets last fall for the plays given at Danville, Ill., by the Red Mask Players. At the time of this report, troupe sponsor Luella Hopkins was making plans for the productions scheduled for early spring.—Iris Collons, Secretary

Tonasket, Wash.

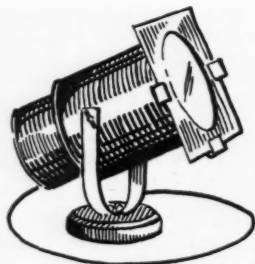
TONASKET High School (Thespian Troupe 910): *Lucky Penny*. At the time of this report, Thespians of this school had given eight performances of five one-act plays. Several students had also given dramatic and humorous readings. So far this season seven new members have been taken into the troupe under the direction of sponsor Yuetta Snowden. Activities being sponsored this spring will be reported later.—Jeannette Harnut, Secretary

Wewoka, Okla.

WEWOKA High School (Thespian Troupe 917): *The Crowning of Peace*, *Love Your Neighbor*, *This Strange Night*, *The Bond Between*, *Nine Girls*, *January Thaw*. The season also calls for a one-act play festival. The monthly meetings held by dramatics students

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Mention Dramatics

are given to the study of acting. A number of students will qualify for Thespian membership this year. Students are enjoying a highly successful dramatics season under the leadership of Johnnie Jinks.—Jennalie Cook, Secretary

Middletown, Ohio

MIDDLETOWN High School (Thespian Troupe 918): *A Case of Springtime, Seventeenth Summer, Antigone, When the Sun Rises, Christmas Carol*. The occasion of the production of scenes from *Antigone* early in March was used for the induction of a number of students as Thespian members. Dramatics club meetings are given to the study of history of the theatre. The well-rounded program in speech and dramatics activities directed by troupe sponsor Florence Powell is giving participation to many students. Radio programs are presented regularly. A number of students have also taken part in clinic held at the Ohio State University in the fall. Dramatics students of this school presented the one-act, *When the Sun Rises*, as part of a demonstration at this clinic. Several students have seen professional theatre productions given in Cincinnati this year. This season is easily one of the best sponsored by Middletown.—Ginger Pyle, Secretary

Forest Grove, Oregon

FOREST GROVE High School (Thespian Troupe 925): *Brother Goose*, drama nite, minstrel show. At the time of this report plans were being made for the production of the senior play scheduled for early in March. Considerable time this season has been devoted to the study of make-up. Attention has also been given to the making of stage drawings for the junior play. An exchange assembly program with the high school at Tigard, Oregon, created much interest among students. Dramatics and Thespian activities are under the direction of Virginia Tokos.—Carolyn Koskins, Secretary

St. Peter, Minn.

ST. PETER High School (Thespian Troupe 928): *We Shook the Family Tree, Brother Goose*. A third major play will be presented by the senior class. Plans for this spring also call for the production of five one-act plays, with Thespians as sponsors. The current school year has also seen the production of *Tulip Time in Holland*, given early in October by the Music and Drama Departments. Another opera will be given this spring. Make-up and the construction of new flats have received considerable attention this season, with troupe sponsor Helen L. Droessler in charge.—Donald Gustafson, Secretary

Newark, Dela.

NEWARK High School (Thespian Troupe 931): *Mother Is a Freshman, Jane Eyre, I Remember Mama, Antic Spring, The Case of the Weird Sister, The Man Who Died at Twelve O'clock, Upward and Onward, Table D'Hotes & A la Cartes, Guess Again Ghost, Why the Chimes Rang*. Dramatics students also presented an original radio script, *Democracy That Works*, in November over Station WDEL. Under the capable direction of troupe sponsor Ann M. Stauter, dramatics students are enjoying an extremely successful season.—Gunvor Thuresson, Secretary

St. Johns, Mich.

RODNEY B. WILSON High School (Thespian Troupe 937): *Jane Eyre, Tiger House*. Plans for this spring include the production of a one-act play under Thespian sponsorship. About sixteen students in all are expected to attain troupe membership by the close of this season, with Irene Heemstra in charge. Considerable time is being given this year to establishing a better dramatics program.—Shirley Padgent, Secretary

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Mention Dramatics



The Bronze Lady and the Crystal Gentleman, one of three one-act plays given as "Drama Night" at the York Community High School (Thespian Troupe 94), Elmhurst, Ill. Doris E. White, director.

Lufkin, Texas

LUFKIN High School (Thespian Troupe 944): *Life With Father*, *Barretts of Wimpole Street*, *Unto Us the Living*, *Why I Am a Bachelor*, *Balcony Scene*, *Muley*, *Dress Rehearsal*, *Ladies of the Mop*, *Hilarities of 1950*, *Christmas Carol*. Pantomime and acting are among the subjects considered at regular dramatics club meetings. Another event of this season which received many compliments is the special thirty-minute program given over Station KRBA each week. At the time of this report plans were being made for a group of students to attend a college production of *Life With Father* at Jacksonville, Texas. Considerable credit for this year's high successful dramatics program goes to troupe sponsor Jeanne Lennard.

Lakeview, Ore.

LAKEVIEW High School (Thespian Troupe 945): *Years Ago*, *The Willows and I*. A program of three one-act plays was given for the inter-class festival held late in February, with Thespians as sponsors. Thespians are also serving as sponsors for a drama festival to be held on April 29. Invitations have been extended to a number of nearby schools to enter plays in this event. At the time of this report plans were being made for the production of a grade school operetta with Thespians assisting. A number of students with troupe sponsor Don Henry in charge attended the drama conference held at the University of Oregon on February 9, 10, 11.—*Mary Anne Carmody, Secretary*

Omaha, Nebr.

NORTH High School (Thespian Troupe 950): *For Whom the Telephone Rings*, *Rehearsal*, *Lilacs Are Blooming*, *December Seventh*, *Star in the Window*. These one-acts were all given as studio productions with Thespians as sponsors. Thespians and the Music Department were joint sponsors of a Christmas program presented on December 16. Margaret A. Nielsen is serving as troupe sponsor and directing the dramatics program this year.

Cape Girardeau, Mo.

COLLEGE High School Thespian Troupe 957: At the time of this report the school had produced a program of three one-act plays, *The Day After Forever*, *Happy Journey*, and *Meet the Jeep*, under the sponsorship of the

Green Dragon dramatics club, with Raymond W. Burneson as director. Plans are now going forward with the production of a three-act play, the title of which will be reported later.—*Mary Alice Cauble, Secretary*

Lancaster, Pa.

MCCASKEY High School (Thespian Troupe 960): *Cuckoos on the Hearth*, with two performances given on November 18, 19 under the direction of Naomi B. Terry, was sponsored by Thespians. The fall term also included the production of a one-act play in observance of the Christmas season. Dramatics students have given their meetings to the study of make-up, pantomime, readings, theatre publicity, and back stage work. Another highlight of the fall term, attendance at a performance of *The Barretts of Wimpole Street* with Susan Peters, attracted a number of students.—*Norma Miller, Secretary*

Logan, Utah

LOGAN High School (Thespian Troupe 962): *Chicken Every Sunday*, *Gondoliers* (operetta), revue. At the time of this report the Drama Department was also making plans for a program of three one-act plays. Dramatics students have taken part in regional and state drama festivals. Dramatics club meetings, with troupe sponsor Fae B. Hansen as director, are given to the study of various projects proposed for action by the Drama Department.—*Ruthie Nelson, Secretary*

Council Bluffs, Iowa

ABRAMHAM LINCOLN High School (Thespian Troupe 964): *Are You Mr. Butterworth?*, *Dont Take My Penny*, *Flops A-Plenty*, *A Fantasy of Truths*, *Martha* (operetta), *No Room in the Inn*. Another highlight of the fall term was the show, *Happy Holidays*, an original production of the Drama Department. Many dramatics students have appeared on radio programs presented from time to time. Thespian activities are under the direction of Arlene Danielson Harding.—*Sue Swanson, Secretary*

Ajo, Ariz.

AJO High School (Thespian Troupe 969): *Young April* received two highly successful performances late in November under joint sponsorship of Masquers and Thespians. Equally successful were the performances of *Alice in Wonderland* given early in February. Three

performances were given for students during the daytime assemblies and three performances were given in the evening for adults. H. L. Masters is director of dramatics and troupe sponsors. Dramatics activities for the spring term will be reported later.—*Rosemary Geiger, Secretary*

Owatonna, Minn.

OWATONNA High School (Thespian Troupe 971). The junior class production of *Tish* on December 1 attracted a large and enthusiastic audience, with Helen Steppe as director. The fall term meetings of the dramatics club were devoted to the study of stagecraft. The Speech Classes presented a series of radio programs over Station KDHI in observance of National Education Week.—*Phyllis Mahowald, Secretary*

Middlesboro, Ky.

MIDDLESBORO High School (Thespian Troupe 972): *The Whole Town's Talking, Which Is the Way to Boston?* The latter play was given by Thespians before several local civic groups. Meetings held by dramatics students during the fall term were given to the presentation of scenes from outstanding plays. Special emphasis was given to the development of good voice and diction. Juanita Markham is directing dramatics. — *Carmen Rounds, Secretary*

Jacksonville, Fla.

LANDON Junior-Senior High School (Thespian Troupe 975): *The Flattering Word*. Several dramatics students participated in the radio program presented in November in observance of National Education Week. At the time of this report plans were being made for several productions this spring. Elaine Parramore is serving as director of dramatics.

Petaluma, Calif.

PETALUMA High School (Thespian Troupe 977): *Night of January 16th, Sweeney Todd*, (musical review), *H. M. S. Pinafore*. Several dramatics students took part in an exchange rally and in a special assembly program given in honor of seniors. Various aspects of the educational and professional theatre have been considered at regular dramatics club meetings held this year under the direction of Max Tobel.—*Leila Beth Shoemaker, Secretary*

Marblehead, Mass.

MARBLEHEAD High School (Thespian Troupe 987): *A Date With Judy*, *The Royal Family*, *Life With Father*, *Pop Reads the Christmas Carol*, *The Count and the Co-ed* (operetta), tableaux for the Christmas concert. Most of the time given to meetings has been devoted to play reviews. At the time of this report plans were being made for this spring's entry in the Massachusetts Drama Festival. Thespian and dramatics activities at this school are under the direction of Nancy Fay Fox.—*Marcia Mills, Secretary*

Woodstock, Ill.

WOODSTOCK Community High School (Thespian Troupe 991): *Junior Miss*, *One Who Came to Gettysburg*, *The Littlest Angel*. Thespians presented a special program in observance of Armistice Day in November. Several dramatics students participated in the state speech contest. The critical discussion of plays seen by students has received much attention at the regular dramatics club meetings. Many students have attended plays given this season by the Woodstock Players. Marjorie Young is troupe sponsor at this school.—*Mary Haager, Secretary*

Athens, Tenn.

McMINN COUNTY High School (Thespian Troupe 1002): *Say It With Music*, *Too Much Mistletoe*, *The Ghost of a Show*, *The Quest of the Gypsy* (operetta), Christmas



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musical skit, Christmas pageant. The production program for this spring calls for the junior class play, to be given in March, and the senior class play scheduled for performance in May. Under the leadership of Virginia Neely plans are now being made for the formal installation of Troupe 1002. The current season's successful dramatics program also included attendance at a performance of *You Can't Take It With You*, given by the Barter Theatre, and a performance of *The Barretts of Wimpole Street* given by the Tennessee Wesleyan College.—*Joan Epperson, Secretary*

Alexandria, La.

PEABODY High School (Thespian Troupe 1009): *Jane Eyre*, *Dr. Heidegger's Experiment*, *The Fateful Bargain*. All three of these performances were sponsored by the newly-formed Thespian troupe at this school, with D. Jane Anderson as director. The formal installation of the troupe took place before a large audience in the school auditorium on December 19. Twenty-two students formed the charter roll. Dramatics students are giving their time this season to the study of theatre costumes, make-up, play production and acting techniques. Interest in dramatics is at a new high this season, for which much credit should be given to Mrs. Anderson who is doing work in speech and dramatics at the University of Pittsburgh. At the time of this report to the National Office, plans were being made for the production of the mystery play, *The Haunted Tea Room*. —*Anita Limar, Jonnie Louise Emery, Reporters*

Washington, D. C.

DUNBAR High School (Thespian Troupe 1023): An impressive installation cere-

mony and program on January 18 marked the formal opening of Thespian activities at this school with Mabel B. Allen as troupe founder and sponsor. Those who participated in the ceremony and who formed the charter roll were as follows: Jeanne Anderson, Katherine Brooks, Elizabeth Carr, Janet Craig, David Eaton, Milton Edelin, Clarence Gardiner, Anita Graves, Lois Gray, Shirley Herbert, Wendell Holloway, Joan Hill, Hodellano Johnson, Elton King, Addison Richmond, Herman Robertson, Ruth Smith and Selma Thomas. The ceremony was highlighted with the presentation of honorary membership to Dr. Gladys T. Peterson, Dr. Harold A. Haynes and Dr. Garnet C. Wilkinson.

Kenton, Ohio

KENTON High School (Thespian Troupe 1030): *Friday the 13th*, *Mother Is a Freshman*, *Song of My Heart*, *Life With Father*, *Shakespeare Streamlined*, *Shadow of a Dream*. At an impressive installation ceremony held on January 31, the following students became charter members of Troupe 1030, with Isabel Sloan as sponsor: Marjorie Pfeiffer, Delores Smith, Marilyn Hatchett, James Allen, Harland Roby, Everett Grubb, Fred Barrett, Robert Sprague, Paul Bishop and Duane Dearthoff. The new troupe is looking forward to a highly successful future in dramatics.

Cody, Wyo.

CODY High School (Thespian Troupe 4): *Beauty and the Beast*, *Unto Bethlehem*, *Mrs. O'Sullivan's Tea*, *The Seven League Boots*, original musical show, minstrel show. At least fifteen students are expected to receive membership in The National Thespian Society by the end of this season. Dramatics

NEW THESPIAN SCHOOLS

The following high schools were granted membership in The National Thespian Society during the current school year:

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Neosho High School	Neosho, Mo.	Doyle McKinney
Paris High School	Paris, Ill.	Miss Ann Mlinarich
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Marblehead High School	Marblehead, Mass.	Miss Nancy Fox
Buffalo High School	Kenova, W. Va.	Mrs. Anagene Bartam
Centerville High School	Centerville, So. Dak.	Mr. Kristen Solberg
Lake Worth Jr. Sr. High School	Lake Worth, Fla.	Ward Heberling
Woodstock Community High School	Woodstock, Ill.	Miss Marjorie Young
Tenaflly High School	Tenaflly, New Jersey	Miss Helen Casady
Charles Town High School	Charles Town, W. Va.	Charles Skinner
Montebello Sr. High School	Montebello, Calif.	John Moore
Waterford Township High School	Pontiac, Mich.	Miss Patty Looman
Frankfort Community High School	West Frankfort, Ill.	Miss Alice Hoyer
Immaculate Heart High School	Los Angeles, Calif.	Miss Patricia Gibbons
Thibodaux High School	Thibodaux, La.	Mrs. Florette Porche
Dumas High School	Dumas, Ark.	Mrs. Sarah Shufeldt
Upper Darby Sr. High School	Upper Darby, Penna.	Miss Dorothy Few
Cathedral Senior High School	Duluth, Minn.	Miss Frieda Reed
McMinn County High School	Athens, Tenn.	Miss Maizie Weil
Tyler High School	Tyler, Tex.	Sr. Margaret James
Lincoln High School	Lincoln, Kans.	Miss Virginia Neely
Fairview High School	Camden, Ark.	Miss Inez Franz
Forest Ave. High School	Dallas, Tex.	Miss Blenda Kuhlman
Istrouma High School	Baton Rouge, La.	Miss Agnes Mosley
Boise City High School	Boise City, Okla.	Miss Helen Eckelman
Peabody High School	Alexandria, La.	Mrs. Agnes D. Nelson
Pampa Sr. High School	Pampa, Tex.	Mrs. Betty Foreman
Unity Senior High School	Tolono, Ill.	Mrs. D. Jane Anderson
Hazel Park High School	Hazel Park, Mich.	Miss Thelma Henslee
South High School	Canton, Ohio	Mrs. Lelah M. Wimmer
Farrell Sr. High School	Farrell, Penna.	Mrs. F. T. Wall
Consolidated High School	Mechanicsville, Iowa	Miss Mary Gemmill
Venice High School	Venice, Calif.	Miss Kathryn Polpou
Newton Sr. High School	Newton, New Jersey	Miss Helen Ann Hansen
Anniston High School	Anniston, Ala.	Joseph Gendron
Union High School	Arroyo Grande, Calif.	Miss Dorothy Waldrip
Immaculata High School	Chicago 13, Ill.	Mrs. Frances Cobbs
Union High School	Lebanon, Ore.	Miss Sara Steigerwalt
Wheaton Community High School	Wheaton, Ill.	Miss Anna Helen Reuter
Dunbar High School	Washington, D. C.	Ralph Wood
West Scranton High School	Scranton, Penna.	Mrs. Birney Lytle
Sheridan High School	Sheridan, Wyo.	Mrs. Maude B. Allen
Consolidated High School	Forest Lake, Minn.	Miss Marie T. Lesniak
Community High School	Oregon, Ill.	Miss Pat Wallace
North Gem High School	Bancroft, Ida.	Miss Jean Peterson
Sinslaw High School	Florence, Ore.	Miss Carol Jane Hammer
Kenton High School	Kenton, Ohio	Mrs. Eunice Gannell
Granville High School	Granville, Ohio	Mrs. Helene Green
Ambridge Senior High School	Ambridge, Penna.	Miss Isabel Sloan
Decorah High School	Decorah, Iowa	Miss Ann Heckman
Stephen F. Austin High School	Bryan, Tex.	Frank W. Desango
Mayo-Underwood High School	Frankfort, Ky.	Miss Jean B. Harlan
Edgewood High School	Madison 5, Wisc.	Miss Martha Chambers
Newcomerstown High School	Newcomerstown, Ohio	Miss Alice Samuels
Fairport High School	Fairport, N. Y.	Sr. M. Angela
Wendell Phillips High School	Chicago 15, Ill.	Mrs. Ralph Portz
St. Katharine's Girls School	Davenport, Iowa	Mrs. Ingeborg Lorensen
Dunkirk High School	Dunkirk, Ind.	Mrs. Bessie Coat Wirth
Lutheran High School	St. Louis 8, Mo.	Mrs. Mary Fluhrer
Woodrow Wilson High School	Long Beach, Calif.	Mrs. Janie Weaver
Butler High School	Vandalia, Ohio	Paul Walwick
Lockport Sr. High School	Lockport, N. Y.	George B. Moon
University High School	Laramie, Wyo.	Ralph W. Miller
Niles Township High School	Skokie, Ill.	Morton Klayman
Grand Haven High School	Grand Haven, Mich.	William Dodge
East High School	Superior, Wisc.	Miss Virginia Stemp
Sallisaw High School	Sallisaw, Okla.	Miss Gwen Gwinn
Carthage High School	Carthage, Mo.	Vincent Seguin
Ansted High School	Ansted, W. Va.	Mrs. T. L. Ward
Bloomfield High School	Bloomfield, Ind.	Miss Sylvia Stecher
Bemidji High School	Bemidji, Minn.	Miss Ernestine Mitchell
Harrison High School	Harrison, Ark.	Miss Kathryn McKissick
Kennewick Senior High School	Kennewick, Wash.	Miss Marilyn Leise
Westwood Jr. Sr. High School	Westwood, Calif.	Mrs. L. S. Reid
Beverly High School	Beverly, Mass.	Miss LoRayne Larson
Suffern High School	Suffern, N. Y.	Cyril Helton
Mahopac Central High School	Lake Mahopac, N. Y.	Miss Helen Ryan
North Ridgeville High School	North Ridgeville, Ohio	Bert Yon, Jr.
Foster High School	Seattle, Wash.	Dominick Tedesco
		Miss June Wilchek
		Mildred A. Howard

(Twenty additional high schools have applied for Thespian membership with charters to be granted this spring.)

club meetings held every two weeks are given to the study of make-up and children's theatre. Mrs. Max M. Thompson has added much interest to the dramatics program this season through her effective leadership.—Carol Peterson, Secretary

Castleford, Idaho

CASTLEFORD High School (Thespian Troupe 13): *What a Life*, *Minstrel Show*, *My Sister Eileen*, *Arsenic and Old Lace*, *The Lord's Prayer*, *Gay Nineties Revue*. An exceptionally fine season in dramatics is being sponsored this season under the direction of troupe sponsor, Mrs. Jim Cook. Several students have already qualified for Thespian membership and others are expected to qualify by the end of the year. The monthly dramatics club meetings are devoted to projects designed to build greater student interest in dramatics.—Lorraine Montierth, Secretary

Harrisburg, Ill.

HARRISBURG TOWNSHIP High School (Thespian Troupe 16): *Wings of the Morning*, *Dress Reversal*, *Yes Means No*, *Rich Man Poor Man*, *The Villain Still Pursued Her*. At the time of this report plans were being made for the production of the junior class play on March 31, with troupe sponsor Lolo F. Eddy directing. The season so far has also included a special program in observance of Thanksgiving Day and participation in the State Speech Contest. The roll call at each meeting of the dramatics club is answered by each student giving a passage from Shakespeare. Shakespeare's plays are reviewed at these meetings.—Barbara Foster, Secretary

Flemington, W. Va.

FLEMINGTON High School (Thespian Troupe 19): *Hillbilly Courtship*, pageant. Plans were made for the troupe's entry in the district drama festival held at Fairmont State College on March 11, but were cancelled due to conflict with other school activities. Several students have received membership this season with George Wilson serving as troupe sponsor.—Lorraine Goodwin, Secretary

Cleveland, Tenn.

BRADLEY CENTRAL High School (Thespian Troupe 20): *Mother Is a Freshman*, *Charley's Aunt*, *Murder in a Nunnery*. Nearly thirty students will have earned Thespian membership requirements by the close of this school year. Dramatics club meetings, held every two weeks are given to the discussion of plans for the production of plays, stagecraft and troupe problems. U. Hal Green is serving as troupe sponsor.—Faye Smithers, Secretary

Fort Stockton, Texas

FORT STOCKTON High School (Thespian Troupe 33): *The Skeleton Walks*, *The Farmer's Daughter*, *The Christmas Carol*, *The Bishop's Candlesticks*. Plays tentatively chosen for production this spring are *Henrietta the Eighth* and *Seven Sisters*. Troupe meetings are given to a study of theatre photography and the making of a property room. Considerable interest has developed among students this season through the leadership of troupe sponsor Peggy LeVerne Pouncey.—Allan Willard, Secretary

Hope, Ark.

HOPE High School (Thespian Troupe 36): *A Penny Saved*, *Quiet Summer*, *Seventeen Is Terrific*, *Our Town*. Monthly meetings of the dramatics groups are devoted to the reading of plays. Several students are expected to qualify for Thespian membership by the end of this season. H. C. Carolan assumed sponsorship of the troupe last fall.—Betty Porter, Secretary

Chapmanville, W. Va.

CHAPMANVILLE High School (Thespian Troupe 96): *Comin' Around the Mountain, The Happy Journey*. At the time of this report plans were being completed for the production of the junior class play tentatively scheduled for April 7. About a dozen students will have received Thespian membership by the close of the year. Dramatics club meetings are held about three times a month, with troupe sponsor Madge Gould in charge.—*Nancy Whitman, Secretary*

Danville, Ill.

DANVILLE High School (Thespian Troupe 59): *Fog Island, Mayor for a Day, Anne Gets a Break, Noble David*. The first of the plays mentioned above received two highly successful productions early in February, with troupe sponsor Mary Miller as director. Stage techniques and make-up are among the subjects which are receiving attention at dramatics club meetings.—*Peggy Hickman, Secretary*

East Haven, Conn.

EAST HAVEN High School (Thespian Troupe 63): *What A Life, Don't Open Till Christmas*. Dramatics club meetings this year are given to the study of various projects and problems in dramatics, including selection of plays. So far this season twelve students have been registered as Thespians with the National Office. Dramatics and Thespian activities this year are under the direction of Eileen O'Neill.—*Barbara Thomas and Rhoda Howard, Secretary*

Middletown, N. Y.

MIDDLETOWN High School (Thespian Troupe 74): *The Great Big Doorstep, The Desert Shall Rejoice*. Much work in dramatics is being accomplished this season under the leadership of troupe sponsor Stanley Levenson, with dramatics club meetings being held weekly. Among the subjects considered at these meetings are problems in play production. One of the most successful programs sponsored this year was one devoted to Brotherhood Week observed in February. So far this season eleven students have earned their membership requirements.—*Wanda Benjamin, Secretary*

Alamogordo, New Mex.

ALAMOGORDO High School (Thespian Troupe 81): *Ladies of the Mop, Death of the Hired Man, The Tell-Tale Heart, Carol of the World, Stage Struck*. At the time of this report plans were also being made for a children's program in April. Tentative plans were also being considered for the production of a Shakespearean play. Part of the time given to dramatics club meetings this year is spent in listening to records of well-known literary selections. Twelve students are expected to receive Thespian membership by the close of this year. Considerable interest in dramatics has developed since Vesta Feller assumed charge last fall.—*Jean Gillis, Secretary*

Newport, Vt.

NEWPORT High School (Thespian Troupe 107): *The Skeleton Walks, All Is Calm*. The fall term also included the production of a one-act play in observance of Thanksgiving Day. At the time of this writing much progress had been made on the production of three one-act plays scheduled for March, with one of these plays chosen for entry in the regional drama festival. Monthly dramatics club meetings are given to the writing of skits and the production of short plays. About ten students will receive Thespian membership by the close of the year. New interest in dramatics has been created this season through the efforts of troupe sponsor Eschol G. Pixley.—*Betty Miles, Secretary*

What's New Among Books and Plays

The purpose of this department is to keep our readers posted on the latest theatre and drama publications available from publishers. Mention or review of a book or play in this department does not constitute an endorsement by Dramatics. Opinions expressed are those of the reviewer only.

The Albyn Press

42 Frederick Street, Edinburgh 2, Scotland

Dark Heritage, a play in one act, by Nancy Howard. Royalty, one guinea. This is a fast-moving melodrama in which one Harriet Maxwell is about to poison her half-sister Mary for whom she has nothing but hatred. Harriet is trapped in her own vicious schemes and takes the poisoned brandy she had prepared for Mary. Although not original in theme or treatment, this play does provide excellent opportunities for effective acting. Has strong possibilities for drama festivals and contests.—*Elmer Strong*

Information Film Year Book (1948). This publication contains a number of worth while articles on documentary films and other materials used as visual aids. It also gives an exhaustive list of film organizations active in England and other countries. For those who are active in the production and distribution of films, this serves as an invaluable directory. The editors deserve praise for the wealth of material here presented. The book is priced at 12s. 6d. nt.—*Elmer Strong*

Producing a Play, a modern stage handbook, by Robin Stark. Price, 2 shilling 9 pence (approximately 50 cents at the present rate of exchange). The author is a popular Scottish drama Festival Adjudicator and well-known player and producer. His style is charming and concise in his advice and examples for the director of community productions. The chapters include: choosing the play, casting the play, preparing the play, decor and lighting, rehearsing the play. Both the experienced and the new director can find suggestions or reminders of value to use in planning your next production. This 60 page booklet is one you will want for your library, and you will give it to your student directors to read too.

Eldridge Entertainment House, Inc.

Franklin, Ohio

Denver 2, Colorado

How Green Was Her Boy Friend, a farce in three acts, by John Nash. 4 m., 7 w. Royalty, \$10.00. What seemed just another meeting of the College Recreation Club at the Randall home on the evening that Mr. Randall wants to appraise a valuable necklace turns into a riot of activities. "Emotion Potions" to induce in people characteristics they lack, a very green young man, really not so green, a mysterious woman fainting on the doorstep, and jewel thieves all combine to complicate the rapid fire farce. In the end, the thief is caught, "emotion potions" work off and the green boy proves his worth. Characters are extreme but playable for young people in grades and high schools who would enjoy the rapid fire movie technique of the play.—*Myrtle M. Paetznick*

Accidental Hero, a three-act farce within a farce, by Phyllis Woodruff Sapp. 12 m., 11 w. No royalty, but fifteen copies are required for production. Threatened with the loss of extracurricular frills, the young people plan to present a super play. The young coach casts parts in reverse for the good of the participants making everyone unhappy, especially Kitty, the heroine because her father is running for the school board on a non-smooching platform and she has to kiss the hero in the play. School principal, reporter and P.T.A. mem-

bers become involved, so opening night finds a crowded house and sound effect man, prompter and principal playing leading roles. Lots of action, easily played, rather extreme characters offer good entertainment and opportunity ties for a large cast of young actors.—*Myrtle M. Paetznick*

Row, Peterson & Company

1911 Ridge Avenue, Evanston, Illinois

The Zoozah, a farce-comedy in three acts, by Guernsey Le Pelly. 7 w., 6 m. Royalty on application. A Zoozah is a thing — animal — at least, it's alive — found in the upper valleys of the Amazon and supposed to bring happiness and good luck. This play tells all about these creatures and contains three of them (two are only pretend Zoozahs), and also about the adventures of a family who gets one of them. Big promoter, Jason Shillworth, sells a Zoozah to son of the family, Wally, and his pal, Brainstorm. Then good things such as \$500 bills begin to be found around the house. Wally is accused of kidnapping and robbery, but he is cleared and a real Zoozah brings them good luck — you can hear his swelling laughter from the basement as the curtain falls. A logical and clever blend of reality and fantasy, this play is exciting, fast moving, easy to produce, and contains some interesting characters and clever lines. The author has made ample and simple suggestions as to the costuming Zoozahs and other technical devices which are easily followed. Highly recommended for any junior high school dramatics group.—*Katharine Taylor*

Dramatists Play Service, Inc.

14 E. 38th St., New York 16, N. Y.

The Silver Whistle, a comedy in three acts, by Richard E. McEnroe. 10 M., 5 W. Royalty quoted upon application. This enchanting Theatre Guild production opened in New York in November, 1948, starring Jose Ferrer. It is a story of how a tramp, Wilfred Tasbinden, using a birth certificate he has found, becomes Oliver Erwerter, supposedly 77, steals a pet rooster from Emmet, another tramp, and enters an old-folks home. There he decides to show the inmates that life is a wonderful thing, and that each man is as old or young as he feels. There are numerous laughs as he and Emmet appropriate enough equipment for a bazaar and even convince the rather stuffy Reverend that it is a good thing. By the time he is exposed, he has succeeded in getting the Reverend Watson to show his love for Miss Tripp, who is in charge of the home, and has given all the inmates something to live for. Then he wittily talks himself out of arrest and he, Emmet, and the rooster take to the road again. It is appealing because it is an excellent and fresh handling of an age-old theme. The world needs more plays like it. Suitable for colleges, Little Theatres, and advanced high school drama groups.—*Mary E. Parrish*

Walter H. Baker Co.

569 Boylston St., Boston 16, Mass.

These Golden Days, a comedy-drama in three acts, by Sophie Gage. All women cast. 15. Royalty, \$25.00 a performance. The plot is the story of a successful woman novelist who re-

ONE-ACT PLAYS

Reviewed by Rose G. Smith
Williamson, W. Va., High School

Heads I Win, Tails You Lose, a one-act drama, by Michael Hervey. 2 M., 1 W. Two desperate bandits and their scheming girl accomplice make a last stand against the forces of law and order. Mature groups. Hampton Press, Prittlewell, Essex, England

World Mother, a one-act play, by Gemmad Auria. 2 M., 1 W. A strange little man in worn grey clothes enlightens a devoted young mother on the meaning and responsibilities of true Motherhood. Timely, interesting. Samuel French

Opened by Mistake, a comedy in one act, by Thomas Sellers. 3 M., 4 W. Grandmother Proctor cleverly sets her daughter and two granddaughters back on the road to pleasing the men they really love, and restore to Mr. Bixby, her son-in-law, the home life he cherishes. Walter H. Baker Company.

Confidentially, a comedy in one act, by Peggy Fernway. 8 W. The Women have a field day with some news imparted confidentially by a young girl to her mother, and in turn, imparted confidentially by her mother to a friend. Clever. High school and college groups. Samuel French.

The Jack Pot, a play in one act, by Alma M. Half. 3 M., 2 W. A family eagerly follow the radio contests, hoping each time to win the jack pot. High school and college groups. Walter H. Baker Company.

Second Guest, a play in one act, by Hugh Beresford and C. S. St. Brelade Seale. 2 M. By cunningly inducing fear, a war victim commits murder without leaving a trace of guilt. Clever. Advanced groups. Walter H. Baker Company.

An Apple for the Teacher, a schoolroom comedy in one act, by Percy Forst. 5 M., 9 W. A group of school children see how far they can go with a teacher. Easy to present. Samuel French.

treats to her home town when the battle of her career-pursuing husband becomes too much for her. The teen-aged group of the town accept her as their heroine. In straightening out their difficulties, the authoress finds the "right" answer to her problems. There are four scene shifts which may be problematical. Dialogue, chatty. Good play for women.—Marion Stuart

Old Lady Robbins, a comedy in three acts, by Albert G. Miller. 4 w., 9 m. Royalty \$25.00 a performance. The plot is the story of a matriarchal grandmother of 61, who rules the family until her son, Bert, brings home a new wife. The teen-aged members of the family get the new wife to join their efforts to marry the grandmother off to one of two elderly swains. Their plans prove to be successful. One set. Suitable for high school.—Marion Stuart

Samuel French

25 West 45th Street, New York, N. Y.

Joy to the World, a comedy drama in three acts, by Allan Scott. 15 M., 5 W. and extras. Royalty, \$50.00. This play was produced at the Plymouth Theatre, New York, March 18, 1948. The entire action of the play takes place in the office of Alexander Soren, Vice-President in charge of production of Atlas-Continental Pictures. The movie wonder boy broadcasts a speech written for him by the head of his studio's research department, attacking censorship by government or organized groups and arguing the rights of the film companies to make any pictures they want. The company's backers, Washington big shots and irate citizens protest. So Alexander



Scene from a production of *Many Moons* presented by the Pleiades' Children's Theatre of the Upper Darby, Pa., High School (Thespian Troupe 1000) with Freida E. Reed and Maizie G. Weil as directors

sends for the writer, Doctor Wood, Ph. D., who turns out to be an attractive girl liberal. He falls in love with her and agrees to fight for her views. Then follow complications with backers and studios until finally one of the movie pioneers who had fired him ten years before comes to the rescue. This well-written play on a controversial subject would be best suited for community and college theatres, or advanced high school groups.

A Change of Heart, a three act comedy, by Marrijane and Joseph Hayes. 7 w., 7 m. Extras. Royalty, \$25.00. The plot centers about Jennie, daughter of opinionated and somewhat tyrannical Professor Dunlap, a psychologist, and her revolt as the model child of her father's book. Pursued by two boys, Jennie dates the football hero and becomes the storm center as she leads the band, becomes the belle of the ball and almost brings calamity to all concerned. Even the older ones have a "change of heart." The authors have added another sparkling comedy to their list of good plays. The play offers much to high schools, good entertainment, a show easily staged and an opportunity to use extras.—Myrtle M. Paetznick

Great Expectations, a dramatization of Dickens' masterpiece in three acts, by Alice Chadwicke. 8 w., 7 m. Royalty, \$25.00. Pips, a country boy apprenticed to a blacksmith, is summoned to the home of an eccentric spinster to be a playmate of her young ward, Estelle. He is delighted with the charming girl who ridicules him and treats him with indifference. Pips, in love, longs to be "turned into a gentleman." He gets his wish through a secret benefactor, goes to London and becomes "a young man of great expectations." However life is full of complications for the young man but the story moves on to a surprise ending, warm and satisfying. The settings are simplified so that this delightful play should appeal to many high school groups.—Myrtle M. Paetznick

Rehearsal for Death, a mystery-comedy in three acts, by George Batson. 5 f., 6 m. Royalty, \$25.00. The plot concerns a rehearsal for a community play, with threatening letters to the old-time star, written by a cast member out of her past. A gossip columnist is shot; the star is struck on the head; the maid is knifed while confessing the identity of the bribing killer; and the murderer tries to kill his ward with sleeping pills. The murderer confesses money motives and escapes only to kill himself, and end everything satisfactorily for everyone else. This is an exciting "Who-

dunit" with suspense, well-drawn type characters, and many laugh lines. It would be especially suitable for community theatres, and for high schools where there is no prejudice against murder depicted on stage.—June Lingo

Thanks to Mary Ann, a comedy in three acts, by Donald Elser. 7 f., 7 m. Royalty, \$25.00. Here is a comedy of family life involving Father's test of his future son-in-law, which throws the entire family, their neighbors, and even a telephone repair man, into a frenzy. As usual, there is a teen-age daughter with Malaprop tendencies, whose advanced ideas actually make possible the happy ending. This is the usual domestic comedy suitable for high schools and enjoyable to the young and old community audience.—June Lingo

Dennis Dobson, Ltd.

12 Park Place, St. James St., London S. W.

The Speaking of Poetry, by Wallace Nichols. 6s., a recommended textbook of the Guilhall School of Music and Drama. This book is a reprint which embodies the conclusions of Mr. Nichols as director of the annual English Festival of Spoken Poetry, at which he and his colleagues have arrived while adjudicating at various meetings and festivals, from the angle of a poet himself. His doctrine for all speakers of poetry is that it is the poet and the poem which principally matter, and not the artist himself. "The executant is the servant of the creator." This English tradition in speaking is most interesting to a student in the speaking of poetry and should be of value to the actor, but it is too advanced and too technical in language for the average high school pupil; although, if he is persevering in his study of the book, he could gain much sound advice in the speaking of various types of poetry.—June Lingo

T. S. Denison Company

225 N. Wabash Ave., Chicago 1, Ill.

The House of Vengeance, a mystery-comedy drama in three acts, by Robert St. Clair. 5 m., 5 w. Royalty, \$15.00. Harriet Parker is a stern, iron-willed dominating woman of fifty who has affections only for one of her two nephews. Her sympathy does not extend to her only sister and her sister's child. She hasn't been able to control their actions. When Harriet is killed in a mystifying manner, a lot of people have motives and opportunity. The solving of the murder, with its unexpected turn of events, makes this a satisfying, clean murder mystery especially suitable for high schools.—Rose G. Smith

Plays for School Production

THE STRANGE HOUSE

By Carl Astrid

An electrifying and breath-taking mystery play! Intermingled in this grand thriller are a host of scenes of good, clean fun and hilarity. Every part a good one. 4 m., 7 f. 75¢. (Royalty, \$10.00)

LIFE OF THE PARTY

By Marjiane and Joseph Hayes

An unusual and worthwhile play by the authors of "And Came the Spring" and "Come Rain or Shine." Studious daughter Jean flings off her glasses and becomes the life of the party! 7 m., 10 f. 85¢. (Royalty, \$25.00)

THE MALE ANIMAL

By James Thurber and Elliot Nugent

Tommy Turner, a young college professor, is faced with two problems — a romantic one and an academic one. The solution of one forces the solution of the other. 8 m., 5 f. 85¢. (Royalty, \$50.00)

SPRING GREEN

By Florence Ryerson and Colin Clements

Most often produced by Thespian-Affiliated Schools during the 1944-45 season. Another funny play by the authors of the outstanding *Ever Since Eve* and *June Mad*; about a boy whose father doesn't understand him and a girl whose mother understands her only too well. 8 m., 7 f. 85¢. (Royalty, \$25.00)

THE FIGHTING LITTLES

Adapted by Caroline Francke

Booth Tarkington's latest hit presents the delightful and likeable Little family. A vociferous and fumbling parent provides many laughs. Young romances offer amusement and a touch of sentiment. 5 m., 10 f. 85¢. (Royalty, \$25.00)

SLICE IT THIN

By Al Moritz and Ed. Heghntian

This Blackfriars Guild success in New York is concerned with the Coleman family and its uproarious entertainment with Hollywood. 5 m., 5 f. 85¢. (Royalty, \$25.00)

SUDDENLY IT WAS MAY

By Bonita Barkley

A comedy of college life that will win the entertainment pennant. It may be presented as a musical or as a straight comedy. Special placés are designated in the manuscript where various specialties may be introduced. 4 m., 8 f. (Extras if desired). Mod. Cost. 75¢. (Royalty, \$15.00)

TEN LITTLE INDIANS

By Agatha Christie

It's a fine specimen of the art of writing really good mystery plays. The excitement and carnage never let up until the final curtain. 8 m., 3 f. 85¢. (Royalty, \$50.00)

IT'S SPRING AGAIN

By George Batson

By the author of *Every Family Has One* and *The Doctor Has A Daughter*. Any thing and everything does happen in the fabulous Ford household. In fact, the new maid refuses to believe that she has not wandered into an insane asylum. 7 m., 6 f. 85¢. (Royalty, \$25.00)

EVERY FAMILY HAS ONE

By George Batson

The eccentric Reardons, overimpressed with their ancestry, are brought sharply to their senses when cantankerous Grandma and a pretty visiting cousin drag skeletons from the closets, causing comic havoc. 5 m., 7 f. 85¢. (Royalty, \$25.00)

UNCERTAIN WINGS

By Robert Hill and Floyd Crutchfield

A high school comedy whose events are handled realistically from the attitude of the high school people themselves. The dialogue is youthful and sparkling. 4 m., 5 f. 85¢. (Royalty, \$25.00)

ANGEL STREET

By Patrick Hamilton

After three solid years on Broadway this Victorian thriller is now available in certain territories. 2 m., 3 f. (2 policemen). 85¢. (Royalty, \$50.00)

BLITHE SPIRIT

By Noel Coward

From a very novel situation Noel Coward has fashioned a play which is hilarious as only a Coward farce can be. The *New York Sun* stated: "Mr. Coward has never, I think, been happier in his inventions or more adept." 2 m., 5 f. 85¢. (Royalty, \$50.00)

QUIET SUMMER

By Marjiane and Joseph Hayes

A new play by the authors of *And Came The Spring*, *Life of the Party*, *Come Rain or Shine*, *Come Over to Our House*. In cheerful, swift and humorous manner, youngsters Pamela and Sonny help Uncle Jimmie win his election. 8 m., 10 f. 85¢. (Royalty, \$25.00)

TWO'S A CROWD

By Douglas F. Parkhurst

Another heart-warming and hilarious comedy by the author of *But Fair Tomorrow*. During mother's absence, Dick, Patricia, and Dorothy turn the house into a tourist home. Mystery and fun build to a riotous climax. 8 m., 9 f. 85¢. (Royalty, \$25.00)

OFF A PEWTER PLATTER

By Robert and Lillian Masters

The Dorns do not need to go to plays, especially comedies; they have one running continuously in their living room. 6 m., 11 f. 85¢. (Royalty, \$25.00)

THE MOON MAKES THREE

By Aurand Harris

Sixteen year old Marsy pretends she doesn't mind playing the wallflower, but Grandma knows better. She sends Marsy off to the ball in true Cinderella fashion where she meets her Prince Charming who loses his shoe and the fun begins. 7 m., 8 f. 85¢. (Royalty, \$25.00)

PAPA IS ALL

By Patterson Greene

A cheerful comedy about the Pennsylvania Dutch. "A light and completely entertaining play . . . popular comedy with a funny plot and a background of Mennonite manners . . . well-bred lark in folksy style." *New York Times*. 3 m., 3 f. 85¢. (Royalty, \$35.00)

PARLOR STORY

By William McCleery

A witty and provocative comedy telling of a liberal professor of journalism and his clash with a reactionary publisher. Of special interest to College and Little Theatres. 6 m., 4 f. 85¢. (Royalty, \$35.00)

SOMETHING ALWAYS HAPPENS

By Alice Thomson and Velma Royton

Three aspiring, but unemployed, young actresses decide to open a restaurant in their own apartment. A series of mishaps and gay and hilarious comedy follow. 6 m., 8 f. 85¢. (Royalty, \$25.00)

I LIKE IT HERE

By A. B. Shiffrin

A brand-new provocative comedy. Willie Kringle is a refugee who likes it here well enough to set busily about making the ideals of democracy work. 6 m., 3 f. 85¢. (Royalty, \$35.00)



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SAMUEL FRENCH

THE HOUSE OF PLAYS

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Say You Saw It In Dramatics

A JOYOUS COMEDY

HILDEGARDE DOLSON'S

WE SHOOK THE FAMILY TREE

Dramatized by Perry Clark

"—it's a sure fire hit done with any cast." "The (audience) response was outstanding."
—Wm. T. Voochie, Bloomington, Ind.



C. F. Hildegard: Oh, no! It can't be true!

STORY: Hildegard's afraid that if she misses the prom it's the beginning of the end — with spinsterhood dead ahead. To avoid such a fate she even resorts to mud packs. And a man finally appears — in knickers! Hildegard's problems, after many hilarious complications, are finally solved in an uproarious way that will leave your audience chuckling for days. You're in for a shower of laughs when you shake this family tree.

Royalty, \$25.00.

3 acts, 7 w., 5 m. 1 int. set.

Price, 75c. Posters available

A FEW TYPICAL REACTIONS:

"I enjoyed directing WE SHOOK THE FAMILY TREE, for it lent itself to limited facilities of staging. The audience voted it the best play ever produced here at Dunbar. Its length is one of its best features."

Maude B. Allen, Washington, D. C.

"The cast loved their parts and used the language of the characters in their own everyday speech. It's a wholesome family comedy, full of realistic teen-age situations."

Harold Full, Morgantown, W. Va.

"I enjoyed the play from the first reading. The humor seemed to grow with each rehearsal, and the final success of the play was most gratifying. Other drama coaches . . . share my enthusiasm. Our audience was highly appreciative and complimentary!"

Charline Miller, Belmond, Iowa

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